

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

MUSIC
PROGRAMS
1987-88



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

THE YOUNG AMBASSADORS

7:30 p.m.

Thursday, Friday, and Saturday
September 10, 11, and 12
de Jong Concert Hall
Harris Fine Arts Center



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LET IT RING

Written by Michael McLean and Margaret Smoot

Music by K. Newell Dayley

CAST OF CHARACTERS

Patrick Duane Hill, Morgan B. White, J. Robert Howe, Florin Rex Nielsen. Ensemble (BYU Young Ambassadors): Doug Bean, David Barrus, Scott Carlyle, Sheila Christensen, Nicole Dills, Melinda Farnsworth, Johanne Frechette, Kevin Jones, Rob Kroff, Janine Lindsay, Eric McAllister, Doug Shepherd, Kelly Shepardson, Kimberly Walker.

MUSICAL NUMBERS

Overture	Orchestra
Sweet Freedom's Song	Ensemble
What Are We Going To Do?	Ensemble
Springs, Wheels & Weights	Ensemble
God Made Us Free,	Doug Bean, Eric McAllister, David Barrus & Ensemble
Who's Going To Get Credit?	Patrick & James
Ad Agency Sequence	Nicole Dills & Ensemble
Where Has the Dream Gone?	David Barrus, Kimberly Walker, Doug Shepherd
Everyday Lives	Janine Lindsay, Nicole Dills & Ensemble
Finale: America, America	Janine Lindsay, Eric McAllister, Kelly Shepardson, Kevin Jones & Ensemble

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

KELVIN SMITH, *carillonneur*

in

STUDENT RECITAL

6:30 p.m.

Tuesday, September 15, 1987
BYU Centennial Carillon Tower



PROGRAM

I

Water Music Suite in G Major

George Frideric Handel
(1685-1759)

Sarabande
Menuet
Aria
Menuet en rondeau
Gigue

II

Gaelic Suite

Willy Strickland

Hee-da-rum Haw-da-rum
Lament
Wifey's Tale
Pibroch
Reel

III

The Ash Grove

Arr. by Kelvin Smith

Moo-Li-Hwa

Arr. by L. T. Hart

Somewhere Over the Rainbow

Harold Arlen--Smith
(1905-)

The Crystal Spring

Ronald Barnes

IV

Preludio Cou-Cou

Matthais van den Gheyn
(1721-1785)

2. The second part discusses the importance of maintaining accurate records.

3. The third part discusses the importance of maintaining accurate records.

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BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

Presents

UTAH SYMPHONY ORCHESTRA

Joseph Silverstein, *conductor*
Christopher Wilkins, *associate conductor*

Featuring:

Christopher Wilkins, *conducting*

Grant Johannesen, *piano*

7:30 p.m.
Wednesday, September 16, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Of Ceremonies, Pageants and Celebrations*

William Kraft
(1922-)

Piano Concerto No. 14 in E-flat
Major, K. 449

Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivace
Andantino
Allegro ma non troppo

Variations on "Là ci darem la mano" for Piano
and Orchestra, op. 2

Frédéric François Chopin
(1810-1849)

INTERMISSION

Symphony No. 2 in D Major, op. 43**

Jean Sibelius
(1865-1957)

Allegretto
Andante, ma rubato
Vivacissimo
Finale: Allegro moderato

*In commemoration of the Bicentennial of the
Constitution of the United States

**Recorded by the Utah Symphony

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

PERCY KALT

violin

JULIE ZUMSTEG

cello

JEFFREY SHUMWAY

piano

in

FACULTY RECITAL

7:30 p.m.
Tuesday, September 29, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Violin and Piano

Maurice Ravel
(1875-1937)

Allegretto
Blues: Moderato
Perpetuum mobile: Allegro

Tzigane, Concert Rhapsody for Violin
and Piano

Maurice Ravel

INTERMISSION

Trio for Violin, Cello and Piano

Maurice Ravel

Modéré
Pantoum: Assez vif
Passacaille: Très large
Final: Animé

This recital is the third of the 1987 performance series devoted to the piano and chamber works of Maurice Ravel, commemorating the fiftieth anniversary of his death.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

BROOKS DE WETTER SMITH
flute

Assisted by:

Mack Wilberg
piano

in

GUEST RECITAL

6:00 p.m.
Wednesday, October 7, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in C Major, op. 83, no. 2

Freidrich Kuhlau
(1786-1832)

Adagio: Allegro
Larghetto
Allegro vivace

Nocturne

Georges Barrère
(1876-1944)

Fourteenth Grand Solo

Jean Pierre Tulou
(1749-1799)

INTERMISSION

Adagio and Polonaise, op. 91

Anton Bernhard Fürstenau
(1792-1852)

Romance, op. 37

Camille Saint-Saëns
(1835-1921)

Sonata in G Minor, op. 42

Julius Rietz
(1812-1877)

MUSIC PERFORMED BY
THE YOUNG AMBASSADORS

Our Time
One Step
1940's Radio Show
The Fabulous Fifties:
 Boogie Woogie Bugle Boy
 Blue Suede Shoes
 Johnny Angel
 Happy Days
 Blue Moon
Family Portrait:
 Just A Housewife
 Through The Years
 Shower The People
Syngery
The Grass is Always Greener
I Lobster But Never Flounder
Love Will Get You Through Times With No Money
Big River:
 Muddy Water
 Worlds Apart
 We Are The Boys
Wild Warner
Hoe Down
Unexpected Song
40-Hour Week
Ring Them Bells
Clap Hands, Here Comes Charley
The Greatest Love of All
Mary
Good Old Summertime
The Band Played On
After The Ball
By The Sea
Ma, He's Makin' Eyes At Me
Bumble Bee



Brigham Young University

Performance Scheduling

October 5, 1987

YOUNG AMBASSADORS 1987 NORTHWEST TOUR ITINERARY

<u>Fri, October 16</u>	<u>Provo - Caldwell, ID (450 miles, 8 hrs.)</u>
5:30 am	Depart from Knight Mangum Building Take box lunches for en route meal
2:00 pm	Arrive at Valley View High School Auditorium (Exit #35 from Interstate) seats 500 Load-in and set-up
5:30 pm	Group meal at performance site
8:00 pm	Performance Strike and load Meet host families
<u>Sat, October 17</u>	<u>Caldwell - Walla Walla WA (265 miles)</u>
8:00 am	Depart from Caldwell Stake Center Lunch en route Time change
1:00 pm	Arrive at Cordiner Hall, Whitman College (345 Boyer, Walla Walla) seats 1384 Load-in and Set-up
5:30 pm	Group meal at or near performance site
8:00 pm	Performance Strike and load Meet host families
<u>Sun, October 18</u>	<u>Walla Walla - Seattle (242 miles)</u>
8:00 am	Morningside for Walla Walla Stake before departure
9:00 am	Sacrament meeting
10:30 am	Depart for Seattle Lunch en route
4:00 pm	Arrive at Children's Orthopedic Hospital (4800 Sand Point Way NE, Seattle) Sing and visit with children at hospital (approx. 30 - 45 min.)
5:30 pm	Group meal provided by sponsor
7:30 pm	Fireside at Baptist Church (Harvard and Seneca Street, Seattle)
8:30 pm	Meet host families

Mon, October 19 Seattle
am Sightseeing in Seattle
Lunch
1:00 pm Arrive at performance site, Fifth Avenue
Theater (1308 Fifth Avenue, Seattle)
(Tech crew might want to arrive earlier)
Set-up
5:00 pm Group meal
7:30 pm Performance - Fifth Avenue Theater, seats
2130
Strike and load
Home with same host families

Tue, October 20 Seattle - Tacoma (30 miles)
8:00 am Meet at Shoreline Stake Center
Depart for Tacoma
10:30 am Arrive at Mary Bridge Children's Hospital
(311 South L, Tacoma)
11:00 am Visit and perform for children (they have
requested the Wild Warner 7 minute
segment with small monsters)
Lunch on own / waterfront or fast food
1:00 pm Arrive at performance site - Pantages
Theater (901 Broadway, Tacoma) seats 1174
Load-in and set-up
5:00 pm Group meal at performance site
7:30 pm Performance
Strike and load
Meet host families

Wed, October 21 Tacoma - The Dalles (225 miles)
6:30 am Meet and depart from Lakewood Stake
Center (Truck departs earlier to arrive
in The Dalles at 10 am)
Host families provide sack lunches
11:00 am Arrive at The Dalles High School
Auditorium (220 E 10th St, The Dalles)
Set-up
1:45 pm Assembly Program, The Dalles High School
Auditorium, seats 970
3:15 pm Meet host families. Home for dinner.
5:30 pm Arrive back at performance site
7:00 pm Performance - same auditorium
Strike and load
Home with same host families

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

LISA GAY HOLLIS
piano

Student of Irene Peery

Assisted by:

Angela Ede

in

SOPHOMORE RECITAL

7:30 p.m.
Saturday, October 24, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Etude-tableau, op. 39, no. 1

Sergei Rachmaninoff
(1873-1943)

Sonata No. 5 in C Minor, op. 10, no. 1

Ludwig van Beethoven
(1770-1827)

Allegro molto e con brio
Adagio molto
Finale: Prestissimo

Etude. op. 2, no. 3

Sergei Prokofiev
(1891-1953)

Concerto No. 2, op. 102

Dmitri Shostakovich
(1906-1975)

Allegro
Andante
Allegro

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

JEFFREY SHUMWAY

piano

LILA STUART

soprano

BRANDT CURTIS

tenor

DAVID WARNER

baritone

in

FACULTY RECITAL

7:30 p.m.

Tuesday, October 27, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Prélude	Maurice Ravel (1875-1937)
Valses nobles et sentimentales	Maurice Ravel
Don Quichotte à Dulcinée	Maurice Ravel
Chanson romanesque Chanson épique Chanson à boire	
Histoire naturelles	Maurice Ravel
Le Paon Le Grillon Le Cygne Le Martin-pêcheur La Pintade	
Cinq mélodies populaires grecques	Maurice Ravel
Chanson de la mariée Là-bas, ver l'église Quel galant m'est comparable Chanson des cueilleuses de lentisques Tout gai!	

This recital is the fourth of the 1987 performance series devoted to the piano and chamber works of Maurice Ravel, commemorating the fiftieth anniversary of his death.

Music at Midday
Brett Zumsteg, Coordinator
presents

Julie Zumsteg, Cello
Mack Wilberg, Piano

Autumn

Gabor Lisznyai

Capriccio

Lukas Foss

Sonata in D Major, Op. 45
Allegro vivace

Felix Mendelssohn

Sonata in G Minor, Op. 19
Andante

Sergei Rachmaninoff

Sonata in G Major
Allegro ma non tanto

J. S. Bach

Sonata
Prolgue
Serenade et Finale

Claude Debussy

October 28, 1987

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

SHARON ALDOUS

flute

Student of Susan Goodfellow

Assisted by:

Mary Ellen Furner
piano, harpsichord

Marjorie Miner
violin

Heather Roberts
viola

LeAnne Tauner
cello

in

STUDENT RECITAL

7:30 p.m.
Wednesday, October 28, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Duo for Flute and Piano

Aaron Copland
(1900-)

Flowing
Poetic, somewhat mournful
Lively, with bounce

Sonata in G Major

Carl Philipp Emanuel Bach
(1714-1788)

Adagio
Allegro
Vivace

Grand Polonaise in D Major, op. 16

Theobald Boehm
(1794-1881)

Quartet in D Major, K. 285

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION**

Department of Music

Presents

JOELLEN TURLEY
flute

Student of Susan Goodfellow

Assisted by:

Jennifer Jacobson
piano

Marianne Pyper
Kim Bachelder
Janice Gill
flute

in

STUDENT RECITAL

7:30 p.m.
Thursday, October 29, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in A Major, BWV 1032

Johann Sebastian Bach--Goldberg
(1685-1750)

Vivace
Largo e dolce
Allegro

Jour d'ete a la montagne

Eugène Bozza
(1905-)

Pastorale
Le chant des forets
Ronde

INTERMISSION

Allegretto, op. 116

Benjamin Godard
(1849-1895)

Idylle, op. 116

Benjamin Godard

Concerto No. 2 in D Major, K. 314

Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto
Andante ma non troppo
Allegro

**BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES**

Presents

THE NOVA SAXOPHONE QUARTET

Featuring:

RICHARD LAWN

DOUGLAS SKINNER

JAMES WARTH

GREGORY WILSON

in

GUEST RECITAL

7:30 p.m.

Friday, October 30, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Contrapunctus IV

Johann Sebastian Bach--Cook
(1685-1750)

Rapsodie for Saxophone and Orchestra

Claude Debussy--Knapp
(1862-1918)

Quartet for Saxophones

Seymour Barab
(1921-)

Allegro moderato
Andante maestoso
Presto

INTERMISSION

Quatuor for Saxophones

Pierre Max Dubois
(1930-)

Overture
Doloroso
Spirituoso
Andante: Presto

Scherzo
Sostenuto
Rondo: Pastorald

G. W. Knapp

Three Improvisations for Sax Quartet

Phil Woods

I
II
III

Riverboat Shuffle

Hoagy Carmichael--Elah
(1899-)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

SHANNON LYDIC

flute

Student of Susan Goodfellow

Assisted by:

Steve Erickson
piano

in

SENIOR RECITAL

5:30 p.m.
Monday, November 2, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in A Major, op. 68, no. 4

François Devienne
(1759-1803)

Allegro brillante
Adagio
Rondeau poco moderato

Concerto for Flute and Strings

Memahem Avidom
(1908-)

Allegro con spirito--Lento
Andante con moto quasi allegretto
Assai allegro e scherzo

INTERMISSION

Sonata IV in C Major, BWV 1033

Johann Sebastian Bach
(1685-1750)

Andante--Presto
Allegro
Adagio
Menuetto I - II

Chanson de Bilitis

Claude Debussy
(1862-1918)

1. Pour invoquer Pan
2. Pour un tombeau sans nom
3. Pour que la nuit soit propice
4. Pour la danseuse aux crotales
5. Pour l'égyptienne
6. Pour remercier la pluie au matin

Airs valaques fantasie, op. 10

Franz Doppler
(1821-1883)

Allegro--Andante
Theme: Moderato
Variation I
Variation II
Adagio--Allegro--Più allegro

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATION**

Department of Music

Presents

DANIEL BACHELDER

trombone, euphonium

with

Mack Wilberg

piano

Julie Zumsteg

cello

in

FACULTY RECITAL

7:30 p.m.

Tuesday, November 3, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Euphonium

Ecnamor

David Uber

Sonata op. L/3*

Joseph Bodin de Boismortier
(1691-1755)

Moderato
Corrente

Concert Piece No. 2

Eugene Reiche

Adagio
Rondo

Stücke für Fagott und Violoncello*

Paul Hindemith
(1895-1963)

Moderato
Andante
Allegretto
Allegro

INTERMISSION

Concerto Piece, op. 88

Alexandre Guilmant
(1837-1911)

Trombone

Sonatina

Alexander von Kreisler

Allegro moderato
Larghetto
Presto

Conversations in Abstract

Daniel F. Bachelder
(1939-)

* With Julie Zumsteg, cellist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

Madame Butterfly



7:30 PM
October 30, November 3, 4, 6 & 7
de Jong Concert Hall
Harris Fine Arts Center

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

DESERET STRING QUARTET

Featuring:

Percy Kalt
violin

Barbara Williams
violin

Clyn Barrus
viola

Julie Zumsteg
cello

in

FACULTY CHAMBER RECITAL

7:30 p.m.
Thursday, November 5, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

String Quartet in C Major, K. 465

Wolfgang Amadeus Mozart
(1756-1791)

Adagio--Allegro
Andante cantabile
Menuetto: Allegretto
Molto allegro

String Quartet No. 5

Béla Bartók
(1881-1945)

Allegro
Adagio molto
Scherzo
Andante
Finale

INTERMISSION

String Quartet

Maurice Ravel
(1875-1937)

Modéré--Très doux
Assez vif--Très rythmé
Très lent
Agité

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

Presents

ANTHONY PLOG
trumpet

SHARON DAVIS
keyboards

in

GUEST RECITAL

7:30 p.m
Friday, November 6, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 2	Giovanni Buonaventura Viviani (1638-1692)
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Allegro
Allegro
Adagio
Aria
Presto

Sonata No. 243	Girolamo Fantini (1600-1638)
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Improvisational Episodes	Anthony Plog--Sharon Davis
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The Turkish Lady	William Schmidt (1926-)
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Sonata for Trumpet and Piano	Paul Hindemith (1895-1963)
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INTERMISSION

Concertpiece No. 2	Vasily Brandt (1896-1923)
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Kryl	Robert Erickson (1917-)
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Cocktail Etudes	Sharon Davis
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Three Bagatelles	Fisher Tull (1934-)
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Prelude
Improvisation
Scherzo

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

DAVID A. CARDON

Student of Susan Goodfellow

Assisted by:

Marshall Davies
piano

in

STUDENT RECITAL

7:30 p.m.
Saturday, November 7, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantasy

Georges Hue
(1858-1948)

Rondo in D Major, K. 184

Wolfgang Amadeus Mozart
(1756-1791)

Introduction and Variations on a theme from
Carl Maria von Weber's *Euryanthe*, op. 63

Friedrich Kuhlau
(1786-1832)

INTERMISSION

Hamburg Sonata in G Major

Carl Philipp Emanuel Bach
(1714-1788)

Fantasia para un gentilhombre

Joaquín Rodrigo
(1901-)

Villano y ricerar

Espanoleta y fanfare de la caballeria de Napoles

Danza de las hachas

Canario

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

MARALYN A. SMART

cello

Student of Julie Zumsteg

Assisted by:

Natasha Olsen
piano

in

STUDENT RECITAL

6:00 p.m.
Tuesday, November 10, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 5 in E Minor, op. 14

Antonio Vivaldi
(1678-1741)

Largo
Allegro ma non troppo
Largo doloroso
Allegro con spirito

Sonata in D Major, op. 58

Felix Mendelssohn
(1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Hungarian Rhapsody, op. 68

David Popper
(1843-1913)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BYU WIND SYMPHONY

David Blackinton, *conductor*

7:30 p.m.

Tuesday, November 10, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

America, the Beautiful	Samuel Augustus Ward--Dragon (1847-1903)
A Copland Portrait	Adapted by Clare Grundman (1913-)
American Overture for Band	Joseph Wilcox Jenkins (1928-)
From Every Horizon--A Tone Poem to New York	Norman Dello Joio (1913-)
Andante, comomodo ed amabile Adagio Allegro con spirito	
Chester	William Schuman (1910-)
American Salute	Morton Gould--Long (1913-)

INTERMISSION

Fanfare for Freedom	Morton Gould (1913-)
Sea Songs	Thomas Knox
The Liberty Bell	John Philip Sousa--Revelli (1854-1932)
Dixie	Daniel Emmett--Gould (1815-1904)
American Pageant	Thomas Knox

WIND SYMPHONY

Oboe

Katherine Davenport
Jeni Jones
Kristin Gee
Leslie McCoy

Flute

David Cardon
Kim Bachelder
Becky Elston
Marianne Pyper
Marilee McGettigan--piccolo

Clarinet

Neil Hoyt--E-flat
Barbara Clayton
Ruth Handly
JoAnn Walker
Patricia Henderson
Alana Kimbel
Beth Gratz
Jennifer Vance

Alto Clarinet

Julie Titsworth

Bass Clarinet

Donna Wride

Contra Bass Clarinet

Cindy Edwards

Bassoon

Patricia Bonney
Chris Smith

Alto Saxophone

JoEllen Turley
Kim Mitchell

Tenor Saxophone

Kellie Valdez

Baritone Saxophone

Keith Russell

Cornet

Evan Bateman
Brad Flinders
Jeff Messinger
Clifton Oram
Karl Huish

Trumpet

Hal Briggs
Darin Richins

French Horn

Suann Adams
Stephen Bunker
Tim Tsukamoto
Lance Geersten

Euphonium

Bryce Mecham

Trombone

Paul Shawcroft
Jay Hanson
Lawrence Willis

Tuba

Paul Evans
Matt Newville

Percussion

Jeff Paris
Jim Jackson
Rich Charters
Jason Spiesman

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

LAWRENCE GREEN
guitar

in

FACULTY RECITAL

7:30 p.m.
Tuesday, November 10, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Aria con Variationi detta "La Frescobalda", from
II Book of Toccatas and Canzonas

Girolamo Frescobaldi
(1583-1643)

Suite in D Minor

Robert de Visée

Prelude
Allemande
Courante
Sarabande
Gavotte
Menuet I
Menuet II
Bourée
Gigue

Variations on a Theme by Mozart, op. 9

Fernando Sor
(1778-1839)

INTERMISSION

English Suite, op. 31

John W. Duarte
(1919-)

Prelude
Folk Song
Round Dance

Preludes

Heitor Villa-Lobos
(1887-1959)

Poco Animato
Andantino

Sevillanas (Fantasia), op. 29

Joaquin Turina
(1882-1949)

Music at Midday
Brett Zumsteg, Coordinator

Nocturne, Op. 32, no. 1

Frederic Chopin
(1810-1849)

Jessica Fry, Piano

String Quartet in G Major,
Op. 54, no. 1

Franz Joseph Haydn
(1732-1809)

Allegro con brio
Allegretto
Menuetto and Trio: Allegro
Presto

Lani Wilcox, Violin
Mary Ann Bennion, Violin
Rosalie Krantz Keddington, Viola
Maralyn Smart, Cello

Quintet for Flute, Oboe, Clarinet, Bassoon and Horn, Op. 71

Ludwig van Beethoven

Adagio- Allegro
Adagio
Minuetto: Quasi Allegro
Rondo: Allegro

Janice Gill, Flute
Jeni Jones, Oboe
Barbara Clayton, Clarinet
Michael Monson, Bassoon
Juli Thompson, Horn

November 11, 1987

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

ORPHEUS WINDS

Featuring:

TED WIGHT

flute

DARREL STUBBS

oboe

DAVID RANDALL

clarinet

GLENN WILLIAMS

bassoon

GAYLEN HATTON

horn

Assisted by:

Ray Smith

bass clarinet

Richard Andersen

piano

7:30 p.m.

Thursday, November 12, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Antiche Danze Ungheresi

Ferenc Farkas
(1905-)

Intrada
Lassu
Lapockás tánc
Chorea
Ugrós

Mládí (Youth)

Leoš Janáček
(1859-1928)

Allegro
Andante sostenuto
Vivace
Allegro animato

Sextet for Piano and Woodwind Quintet

Gordon Jacob
(1895-)

Elegiac Prelude
Scherzo
Cortège
Minuet and Trio
Rondo with Epilogue

Petite Suite

Claude Debussy--Davies
(1862-1918)

En bateau
Cortège
Minuet
Ballet

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

JENNIFER A. SORENSEN
piano

Student of Irene Peery

in

SENIOR RECITAL

6:00 p.m.
Friday, November 13, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in D Minor, L. 343

Domenico Scarlatti
(1685-1757)

Sonata in A Major, L. 345

Domenico Scarlatti

Sonata in F Major, K. 332

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegro assai

INTERMISSION

Nocturne in C-sharp Minor, no. 49

Frédéric François Chopin
(1810-1849)

Las quejas o la maja y el ruiseñor (Laments or The
Maiden and the Nightengale), from *Goyescas*

Enrique Granados
(1867-1916)

Sonata No. 7 in B-flat Major, op. 83

Sergey Prokofiev
(1891-1953)

Allegro inquieto
Andante coloroso
Precipitato

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg
director

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald J Staheli
director

7:30 p.m.
Friday, November 13, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

I

Sing dem Herrn (Processional)

Michael Praetorius
(1571-1621)

Machet die Torre weit

Andreas Hammerschmidt
(1612-1675)

Jauchzet dem Herrn, alle Welt,
BWV Anh. 160

Johann Sebastian Bach
(1685-1750)

Kelvin Smith, *organ*
Julie Zumsteg, *cello*
Greg Peterson, *bass*

II

Three Shakespeare Songs

Ralph Vaughan Williams
(1872-1958)

Full Fathom Five
The Cloud-Capp'd Towers
Over Hill, Over Dale

Reggel (Morning)

Gyorgy Ligeti
(1923-)

Oh, My Luve's Like a Red, Red Rose

Crawford Gates
(1921-)

Selections from, *Five Childhood Lyrics*

John Rutter
(1945-)

Windy Nights
Matthew, Mark, Luke and John
Sing a Song of Sixpence

Gail Marriott	Janet Ottesen	Craig Porter	John Staheli
Kelly Monson	Elisa Peterson	Kelvin Smith	
Melinda Moody	Cindy Popp	Scott Smith	
Rebecca Nelson	Anne Puzey	Ted VanDerwerken	
Sheri North	Karen Read	Todd J. Wente	
Suzanne Runnells	Christie Schouten		
MarySue Russell	Elizabeth Scott		
Mechelle Tippetts	Susann Smyth		
Lisa Turner	Glenda Stone		
Minette Wolz	Jackie Tyau		
	Kara Wald		
	Jenna Walker		
	Sharon Watkins		
	April Webster		
	Betsy Wheeler		
	Anita Williams		

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald J Staheli, *director*

Anna Mooy and Stephen Green, *assistant directors*

Tracey Chisholm and Marshall Davies, *accompanists*

Soprano

Eda Ashby
 Laura Biggs
 Jana Dewey
 LaDawn Gardner
 Liesle Knight
 Leslie McRae
 JaneAnne Peterson
 Stephanie Smithson
 Dianne Walker
 Rebecca Williams

Alto

Michele Adams
 Tracey Chisholm
 Ruth Christensen
 Jannette Goodman
 Vivian Harmer
 Anna Mooy
 Jennifer Parker
 Martha Sargent
 Kristin Smyth
 Allison Stagg
 Susan Stock
 Tracey Turek

Tenor

Tim Anderson
 Peter Asplund
 Chris Bohm
 Tim Brewster
 Marshall Davies
 Stephen Green
 Kendall Hess
 Scott Perdue
 John Sasine
 Dennis Todd

Bass

George Angebauer
 Keith Bradshaw
 Ross Burnett
 Dale Buys
 Berk Charlton
 David Johnson
 Rolfe Morehead
 Glen Morrell
 Chris Reed
 James Seeley
 David Winters

III

Give Me Jesus

Arr. by L. L Fleming

Mark Sheldon, *conductor*

Who'll Be a Witness

Arr. by Wendell Whalum

Ron Paul, *soloist*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

INTERMISSION

IV

Canite Tuba

Giovanni Pierluigi da Palestrina
(1525-1594)

Das ist je gewisslich wahr, SWV 388

Heinrich Schütz
(1585-1672)

Bring Us, O Lord God

William H. Harris
(1883-1973)

Psalm 23

Linda Williams

V

Non giacinti o narcisi

Claudio Monteverdi
(1567-1643)

Non me è grave

Anna Mooy, *conductor*

Stephen Green, *conductor*

Claudio Monteverdi

Intorno a due vermiglie

Claudio Monteverdi

Il giardino di Afrodite

Ildebrando Pizzetti
(1880-1968)

Loveliest of Trees

John Chorbajian
(1936-)

VI

A Tribute to Irving Berlin

Irving Berlin--Staheli
(1888-)

BRIGHAM YOUNG UNIVERSITY SINGERS

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR

Mack Wilberg, *director*
Rob Dunn and Mark Sheldon, *assistant directors*

<u>Soprano</u>	<u>Alto</u>	<u>Tenor</u>	<u>Bass</u>
Tami Andrews	Cindy Barlow	Richard Andrus	Micheal Babbitt
Nancy Barker	Laura Barrus	Hans Baantjer	Drew Christensen
Julie Benjamin	Carol Batchelor	Marty Blair	Mark Cook
Janae Bishoff	Kristie Bauer	Kelly Callahan	Doug Criger
Ann Braun	Marie-Adele Black	Jon Carling	Steve Davis
Lori Cowley	Margene Brown	Brian Church	David Duke
Cathy Crowley	Diane Eckery	Daren Deadmond	Vaughan Fairbanks
Diana Crowley	Cathy Giles	Rob Dunn	Barry Goldberg
Melinda Davenport	Lisa Hales	Brent Elwood	Michael Goldberg
Polly Dotson	Melinda Hammond	Matt Gifford	Kent Hansen
Holly Egbert	Mesia Henry	Greg Halliday	Eric Huntsman
Margaret Gingerich	Christie Lambert	Selwyn Lewis	Kyle Johnson
Kristie Huefner	Jan Leavitt	Timmothy Lyons	Brian Langford
Dianna Hope	Machelle Madsen	Steve Nelson	Paul McGuire
Heidi James	Shannon Marsh	David Neville	Ron Paul
Jennifer Jarvis	Heather McGuire	Randall Peterson	Dallas Peterson
Melanie Litster	Linda Nelson	David Pinkston	Mark Peterson

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

JIM HARDY

cello

Student of Julie Zumsteg

Assisted by:

Steve Erickson
piano

in

'STUDENT RECITAL

7:30 p.m.
Friday, November 13, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Minor, op. 5, no. 2

Ludwig van Beethoven
(1770-1827)

Adagio sostenuto ed espressivo
Allegro molto piu tosto presto
Rondo: Allegro

Sonata in D Minor, op. 40

Dmitry Shostakovich
(1906-1975)

Allegro ma non troppo--Largo
Allegro
Largo
Allegro

Cello Concerto No. 1 in A-Minor, op. 33

Camille Saint-Saëns
(1835-1921)

Allegro non troppo
Allegretto con moto--Allegro

**BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES**

Presents

UTAH SYMPHONY

Joseph Silverstein
conductor and violin

Featuring:

EDMOND CHORD
trumpet

8:00 p.m.
Saturday, November 14, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Rondo in A Major for Violin and Strings

Franz Schubert
(1797-1828)

Adagio--Allegro giusto

Romance in F Minor for Violin and Orchestra

Antonin Dvorák
(1841-1904)

Violin Concerto No. 3 in A Major

Franz Joseph Haydn
(1732-1809)

Allegro moderato

Adagio

Finale: Allegro

INTERMISSION

Down to a Sunless Sea: A Rhapsody for String Orchestra*

David Froom
(1951-)

Trumpet Concerto in E-flat Major

Franz Joseph Haydn

Allegro

Andante

Finale: Allegro

*World Premiere

PROGRAM NOTES

Rondo for Violin and Orchestra in A Major

Franz Schubert

"If we ask ourselves which contemporary musical form Schubert left completely uncultivated, the surprising answer is the concerto. There does exist a youthful essay in concerto form, written in 1816 - a piece for violin and orchestra to be more precise . . . But one glance at the oddly reduced orchestra - strings oboes, trumpets and side-drums - is enough for us to recognize it as a work that was probably written to order for some special occasion, as we now know, at the request of his brother Ferdinand. . ." So writes Dr. Alfred Einstein in his volume, *Schubert* (Oxford University Press).

Einstein points out further that Schubert "almost entirely avoided the display of virtuosity which is inseparably associated with the whole concept of the concerto. He was a piano-composer, yet he wrote no piano concerto." What he might have written had he lived more than his brief thirty-one years will never be known.

* * * *

Actually the Rondo in A for violin and orchestra heard tonight was written for solo violin and string quartet, and later scored for string orchestra. Schubert originally had nothing more than domestic music-making in mind for the Rondo, but everyone agrees that full string orchestra makes it a far better accompaniment for solo violin than the original string quartet.

Schubert was nineteen when he wrote the Rondo. It dates from 1816. W. A. Chislett in liner-notes for the Neville Marriner recording writes, "Although very much longer than the Mozart rondo in C it is altogether lighter in stature and style, and was obviously written for no other purpose than to be enjoyed."

Chislett notes further, "By curious coincidence the opening phrase of Schubert's *Adagio* introduction to the Rondo in A recalls an episode in the Mozart Concerto in A, but in all other respects the music looks forward rather than backward, to the romantic virtuoso composers such as Paganini. The carefree main section, *Allegro giusto*, is full of typical Schubertian tunes, and could almost be called a *moto perpetuo*, so rarely does it pause to breathe."

Like Schubert's *Rondo* that opened tonight's program, Dvorák's *Romance in F Minor* is derived from some of the material of the slow movement of his String Quartet in F Minor which he completed in 1873. Dvorák apparently never intended that it should be published. It was not until twenty years after his death that the Quartet was published, but then in a revised form not his own.

Dvorák considered the Quartet a failure or, more correctly, a "study" in string quartet form in which he had failed to satisfy himself in solving problems of thematic development and instrumental balance. Dvorák obviously did not intend to finish the Quartet which is indicated by the fact that only three years after its completion he reworked some of the material from its slow movement to form an independent composition heard tonight, the *Romance in F Minor* for Violin and Orchestra published in 1879, as Opus 11.

Dvorák's major work for Violin and Orchestra is his Concerto in A Minor, Opus 53, one of the repertoire's standard violin concertos. It has been performed on this series three times in recent years. Dvorák's Cello Concerto, even more popular, has been heard five times.

Violin Concerto in A Major

Franz Joseph Haydn

Haydn wrote nearly 50 works in concerto form. Most frequently played are the D Major Cello Concerto - one of the repertoire's staples along with the Dvorak, Saint-Saëns and Bloch's *Schelomo* - and two of several written originally for harpsichord, now performed on piano.

Haydn's Violin Concertos are heard less often. None has ever been performed by the Utah Symphony. Mr. Silverstein is making up for lost time by programming the A Major Concerto tonight. He obviously is a champion of the neglected Haydn Violin Concertos; I heard him as conductor/soloist in the C Major Concerto with the Baltimore Symphony and Kennedy Center in November 1982.

Mr. Silverstein says of this Concerto: "Haydn wrote three violin concertos which did not find their way into the mainstream of concerto repertoire until the recent outbreak of chamber orchestras all over the world. These concerti in the early classic manner were written for Luigi Tomasini, the leader or concertmaster of Haydn's Esterhazy Orchestra. As in the recently discovered cello concerto in C Major, the three movements are of traditional early classic design. The first movement

introduces the solo violin after the orchestra has introduced all of the basic material of a cleverly designed sonata form. Virtuoso figurations plus a concluding cadenza are the chief features of the first movement. The slow movement is in the best Italianate lyrical style of this period in Haydn's career and offered an opportunity for Tomasini to display his widely acclaimed beauty of tone. A brilliant finale with jovial dialogue between the soloist and the orchestra brings the movement to a brilliant conclusion.

Haydn spent over 30 years as Music Master to Prince Esterhazy, whose palace was outside Vienna. He composed his symphonies and concertos for the small palace orchestra. His concertos were written for his friends who were leading performers in his orchestra. The Cello Concertos were written for Anton Kraft, his principal cellist. A number of his Viola Concertos were written for his Concertmaster Luigi Tomasini. Oscar Thompson's *Cyclopedia of Music and Musicians* lists 6 Violin Concertos, one each in C Major and D Major indicating in the score, "fatto per il Luigi" (Tomasini). Thompson indicates only "before 1771" concerning the A Major.

The A Major is in the usual three movements: I. *Allegro moderato*, II. *Adagio* and III. *Allegro*.

Down to a Sunless Sea: A Rhapsody for String Orchestra

David Froom

The composer has written the following about his *Rhapsody*: "I moved from New York City just over two years ago to teach at the University of Utah. One of the things that has impressed me greatly is how incredibly beautiful the state is, and how varied, with its monumental canyons, its desolate deserts, its magnificent sunsets. I marvel daily at how the sights do not lose their power over me with time - they seem even more wonderful now than when I first saw them. It seemed only appropriate after much discussion of the work, that I should try to reflect as much as I could of my experiences here in this, my first work being written especially for Utah premiere".

"The title comes from Coleridge's great poem 'Kubla Khan,' which begins:

*In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.*

In some way, while standing on a mountain top watching the sun set behind the Great Salt Lake, these lines, obviously written with other intent, seemed to reflect in mood and content some of my feelings."

"The whole subject of 'program' music is a touchy one. I believe very strongly that a work of music cannot specifically portray concrete physical events: there are no musical knives and forks, or even musical sunsets. Music can, however, evoke moods, though the perception of these varies somewhat from listener to listener. It can make references to the real world which are genuinely imitative (like the bird calls in Beethoven's 6th Symphony). Finally (and what occurs most often in my piece), it can meet the world halfway by making a description of an event match a description of the music. One could use the image of a sunset sky. Parts of the sky rapidly become rich and warm, then are slowly swallowed up in darkness. In this Rhapsody, musical phrases often start out by quickly growing in richness and then gradually darken until they disappear. This is not the only way the music proceeds, but it is an important one in my piece - and the other ways that the music goes make other analogies with visual events."

"If there is to be any sense in the sound, music must follow some rules of syntax. My work is not a 'traditional' piece. Rather, it is based on rules which have grown out of the older traditions during the last 100 years. In attempting to create a coherent progression of sounds, I hope you will perceive a sense of rightness about the pitches and rhythms. This should happen even though my music does not proceed, at least on the surface, much like the music in the other pieces on tonight's concert."

"And so, it is with a spirit of great admiration for the beauty of Utah, along with a spirit of adventure in creating something new and unfamiliar, that I offer these sounds to you, hoping you will receive them with a similar spirit."

Down to a Sunless Sea: A Rhapsody for String Orchestra is dedicated to Joseph Silverstein and the Utah Symphony, and was written with assistance from the Snowbird Institute for the Arts and Humanities. Performance materials were prepared with a grant from the University of Utah Research Committee.

* * * *

David Froom (born in California in 1951) was educated at the University of California at Berkeley, the University of Southern California and Columbus University, where his teachers were Mario Davidovsky, Chou Wenchung, and William Kraft. He has received numerous awards, grants and fellowships, including (among others) a Charles Ives Scholarship, a Fulbright grant for study with Alexander Goehr at Cambridge University, a Paul Fromm Fellowship to the Tanglewood Music Festival, a fellowship to the Wellesley composers Conference, two fellowships from the MacDowell Colony, and most recently, was a Composer-in-Residence at Snowbird (sponsored by the Snowbird Institute for the Arts and Humanities).

He serves on various important boards of directors, including the League of Composers International Society for Contemporary Music (on the National Advisory Board for the U.S Chapter) and the New York New Music Ensemble. His music has been recorded, and performed widely, both in this country and abroad. He moved to Salt Lake City from New York two years ago to take the position of Assistant Professor of Composition at the University of Utah.

Trumpet Concerto in E-flat Major

Franz Joseph Haydn

When people speak of a trumpet concerto they are referring to the Haydn Trumpet Concerto. It is by all odds the most popular work in this genre and the "greatest" in a genre admittedly lacking in numbers.

While Bach's *Brandenburg Concerto No. 2* is scored for trumpet solo, combined with three other solo instruments (flute, violin and oboe), it nonetheless calls for an older style trumpet in D with a pitch range two whole steps above the B-flat trumpet heard tonight.

One might have expected Mozart to compose a trumpet concerto-as he did for nearly every other wind instrument. However, he wrote essentially on commission, and no one ever asked him for one. Subsequent composers wrote concertos almost exclusively for piano or violin.

One writer speculates that perhaps Haydn wrote this concerto because "he was not a flaming performer on any solo instrument; just a consummate musician and composer, and a master at handling all instruments." No doubt he was intrigued by Anton Weidinger's invention, around 1796, of a keyed trumpet which could play all of the half tones

through two octaves. Weidinger was Court Trumpeter at Vienna. At any rate, this concerto is masterful writing, showing off what the trumpet can do, covering its weaknesses and, best of all, is a perfectly wrought piece of music.

* * * *

This concerto represents Haydn at his best, his most masterful. It was written after what all authorities agree are his masterworks - the 12 symphonies written for Salomon known as the London Symphonies. This is, in fact, his final work for instruments.

* * * *

I. The first movement, marked *Allegro*, is symphonic in its thematic development, intriguing harmony, and interesting modulations as the recapitulation is approached.

II. The slow movement, *Andante*, is in simple three-part form. Its themes are tender and lyrical.

III. The finale is a *sonata-rondo* and exploits the brilliant possibilities of the trumpet. In spite of the high technical demands the musical values predominate.

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

MIGUEL PROENÇA
piano

in

GUEST RECITAL

12:00 noon
Monday, November 16, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Preludio das Bachianas brasileiras No. 4	Heitor Villa-Lobos (1887-1959)
Saudades das selvas brasileiras I e II	Heitor Villa-Lobos
Valsa da dor	Heitor Villa-Lobos
Impressões seresteiras	Heitor Villa-Lobos
Hommage à Chopin	Heitor Villa-Lobos
10 Cirandas	Heitor Villa-Lobos
Festa no sertão	Heitor Villa-Lobos

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BYU MEN'S CHORUS

Mack Wilberg, *director*

BYU WOMEN'S CHORUS

Martha Sargent, *director*

7:30 p.m.

Tuesday, November 17, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

I

Magnificat

Nicola Porpora
(1686-1768)

Magnificat
Et exultavit
Et misericordia

Fecit potentiam
Gloria
Sicut erat

II

Rise Up, My Love, My Fair One

James McCray

Vivian Harmer, *flute*
Jennifer Jacobsen, *piano*

Nigra Sum

Pablo Casals
(1876-1973)

Michelle Adams, *organ*

III

Four Songs, op. 17

Johannes Brahms
(1833-1897)

1. Es tönt ein voller Harfenklang
2. Lied von Shakespeare
3. Der Gärtner
4. Gesang aus Fingal

Janet Bensing, *harp*
Kathy Uzzle and Maralee Palmer, *horns*

IV

Songs from *The Winged Joy*

Kirke Mechem
(1925-)

1. The Cynic
2. A Farewell
3. Love came back at fall o' dew
4. You say there is no love

Laurisa Ward, *piano*

V

The Christmas Dance of the Shepherds

Zoltán Kokály
(1882-1967)

Vivian Harmer, *piccolo*

O, Waly, Waly (Sommerset Folk Song)

Arr. by John C. Phillips

Skip to My Lou

Arr. by JoLane L. Jolley

Jennifer Jacobsen, *piano*
George Angerbauer, *fiddle*
Greg Peterson, *string bass*

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS

INTERMISSION

VI

College Songs, U. S. A.

(University of Southern California, University of Texas,
Georgia Institute of Technology, Cornell University, University
of Notre Dame and Brigham Young University)

Kevin Rolph, *soloist*

VII

Gloria in Excelsis Deo

Keith Bissell

Kevin Riehle, *soloist*

Three Carols

Peter Warlock
(1894-1930)

Tyrley Tyrlow
Balulalow
The Sycamore Tree

Rebecca Williams, *soloist*

For the Beauty of the Earth

John Rutter
(1945-)

VIII

In Taberna quando sumus, from *Carmina Burana*

Carl Orff
(1895-1982)

In the Silence of Night

Sergei Rachmaninoff--Duey
(1873-1943)

Robert Dunn, *soloist*

IX

Highlights from *Gilbert and Sullivan*

Opening Chorus from *Trial by Jury*
With Cat-like Tread, from *The Pirates of Penzance*

Brian Booth, *soloist*

Our Great Mikado, from *The Mikado*

We Sail the Ocean Blue, from *H.M.S. Pinafore*

Robert Dunn, *conductor*

When the Buds are Blossoming, from *Ruddigore*

I Am the Model of a Modern Major-General, from
The Pirates of Penzance

Victor Hansen, *soloist*

Finale, from *The Gondoliers*

X

All-American Girl

Al Lewis--Waesche

John Sasine, *conductor*

I'm Gonna Sing

Robert Hunter

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

FACULTY SYNTHESIZER ENSEMBLE

Featuring:

Mike Ohman
keyboards

H. Jarolde Harris
keyboards

Colleen Riggs Harris
soprano

7:30 p.m.
Tuesday, November 17, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Lungi dal caro bene

Antonio Secchie
(1761-1833)

Ah, for's é lui che l'anima, from *La Traviata*

Giuseppe Verdi
(1813-1901)

To the Queen of Heaven

Thomas Dunhill
(1877-1946)

Colleen Riggs Harris, soprano

Variations on *America* (1891)

Charles Ives
(1874-1954)

Mike Ohman, *keyboards*
H. Jarolde Harris, *keyboards*

Extinguish Mine Eyes

Leonard Bernstein
(1916-)

When My Soul Touches Yours

Leonard Bernstein

And the Father Will Dance

Mark Hayes

Colleen Riggs Harris, *soprano*

Nola

Felix Arndt

Mojave

Antonio Carlos Jobim

Brazileira, from *Scaramouche*

Darius Milhaud
(1892-1974)

Mike Ohman, *keyboards*
H. Jarolde Harris, *keyboards*

Music at Midday
presents
Saxophone Quartets
directed by
Mark Watkins

Fantazia Orlando Gibbons
arr. Fred L. Hemke

La Veillee de L'ange Guardian Gabriel Pierne

Saxonata (for Saxophone Quartet) Jimmy Hilliard

Amy Eldridge, Soprano Saxophone
Bruce Knudsen, Alto Saxophone
Andrea Carli, Tenor Saxophone
Pam Lindquist, Baritone Saxophone

Chanson D'autrefois Gabriel Pierne

Rondo C.P.E. Bach
arr. Michael Cunningham

Sevilla J. Albeniz

Kim Mitchell, Soprano Saxophone
Kelly Valdez, Alto Saxophone
Mayne Naumann, Tenor Saxophone
Robert Tape, Baritone Saxophone

Quartet in G Major, Ludwig van Beethoven
Op. 18, no. 2 arr. Robert Frascotti

Serenade Milancolique Robert Clerisse

Grave et Presto Jean River

JoEllen Turley, Soprano Saxophone
Keith Russell, Alto Saxophone
Mark Watkins, Tenor Saxophone
D.B. Long, Baritone Saxophone

November 18, 1987

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

**BRIGHAM YOUNG UNIVERSITY
PHILHARMONIC ORCHESTRA**

Clyn D. Barrus, conductor

Featuring:

JEFFREY SHUMWAY

piano

7:30 p.m.

Wednesday, November 18, 1987

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Capriccio espagnol, op. 34

Nicolai Rimsky-Korsakov
(1844-1908)

Alborada
Variationi
Alborada
Scena e canto gitano
Fandango astruiano

Concerto for the Left Hand*

Maurice Ravel
(1875-1937)

Lento
Allegro

Jeffrey Shumway, *piano*

INTERMISSION

Symphony No. 5, op. 47

Dimitri Shostakovich
(1906-1975)

Moderato
Allegretto
Largo
Allegro non troppo

*The Ravel Performace is the fifth of the 1987 series devoted to the piano works of Ravel, comemrating the 50th anniversary of his death.

BYU PHILHARMONIC ORCHESTRA

First Violins

John Tran - Concertmaster
Mike Abramson
George Angebauer
Blair Bateman
Judy Fletcher
Karen Hales
Kirsten Harris
Dion Blackburn
Marjorie Miner
Peggy Jellinghousen
Keola Niemann
Loni Wilcox
Gina Christensen
Rosalie Keddlington
Shiela Broomhead
Lisa Stratton
Paula Hansen
Rose Bean
Melanie Jennings
Martha Powley
Becky Richards

Viola

Suzanne Ostler - Principal
Gu Quin-Yi
Nancy Call
Lee Ann Morgan
Julie Sanders
Miriam Horn
Joy Miner
Heather Roberts
Jilleen Jiroux
Janet King
Coleen Jackson
Jennifer Fife
Cris Asplund

Second Violins

Jeannine de Gaston - Principal
Janene Steele
Bonnie Allgood
John Adams
Laura Linford
Aimee Ord
Susan Midgley
Mary Ann Bennion
Shannon Christiansen
David Wilson
David Anderson
Alyce Stevens
Melinda Nally
Julie Moore
Suzanne Berrett
Andrea Billings
Melanie Bowden
Peter Asplund
Lara Candland
Janell Watkins

Cello

Curtis Davis - Principal
Jim Hardy
Margaret Naegle
Maralyn Smart
Racheal Roberts
Leanne Tanner
Laura Monson
Sherri Farnsworth
Cameron Cundick
Harmony Lauritzen
Debbie Doxey
Cheryl Ann Call
Ruth Bean

Bass

David Johnson - Principal
Greg Peterson
Jeff Campbell
Thom Herlin
Robert Jenkins
Erik Unsworth

Flutes and Piccolo

Rosanne Pitt
Sharon Aldous
Kristina Parker

Oboes and English Horn

Jill Thoman
Charis Bean
Maren Larkin
Deanna Wooley

Clarinets, E-flat clarinet
and bass clarinet

Cindy Child
Ruth Handley
Barbara Clayton
Bill Lee Jason Willard

Bassoons and Contra Bassoon

Jane Sylvester
Cathy Chamberlain
Thomas Mumford

Horns

Kathy Uzzle
Greg Campbell
Maralee Palmer
Juli Thompson
Marcel Pusey

Trumpets

Bret Jackson
David Myers
Brian Harker

Trombones

Stephen Kamilos
Lawrence Willis
Bryce Bergason

Tuba

Paul Evans

Percussion

Darren Duerden - Principal
Jeff Paris
Kevin Cope

Harp

Janet Bensing

Piano and Celeste

Sheralyn Steere

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

ROSANNE PITT

flute

Student of Susan Goodfellow

Assisted by:

Sharon Aldous, *flute*

Vivian Harmer, *flute*

Malcolm Jameson, *piano, harpsichord*

in

STUDENT RECITAL

7:30 p.m.

Thursday, November 19, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Concerto in G Major

Giuseppe Tartini
(1692-1770)

Allegro non molto
Andante
Allegro

Piece pour flute seule

Jacques Ibert
(1890-1962)

Seventh Solo, op. 86

Jean Louis Tulou
(1786-1865)

Miniature Suite No. 1

Abelardo Albisi
(1872-1939)

Allegro moderato e grazioso (stile antico)
Serenata Italiana (A Dorla)
Allegro con fuoco

Fantasie, op. 79

Gabriel Fauré
(1845-1924)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

**SYMPHONIC BAND
TROMBONE CHOIR**

with

TROMBONE QUARTET

Daniel Bachelder
conductor

Jerry Chatwin
graduate assistant

7:30 p.m.
Thursday, November 19, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

SYMPHONIC BAND

Fugue to the Mountains

Vaclav Nelhybel
(1919-)

Canzone

Elliot A. Del Borgo
(1938-)

Allerseelen

Richard Strauss--Davis
(1864-1949)

La reine de saba

Charles Gounod
(1818-1893)

TROMBONE QUARTET

Suite for Four Trombones

Kazimierz Serocki

Intrada
Canone
Interludium
Finale

TROMBONE CHOIR

Achieved Is the Glorious Work, from
the *Creation*

Franz Joseph Haydn
(1732-1809)

Recitative and Fugue

Patrick McCarty

SYMPHONIC BAND

The Black Horse Troop

John Philip Sousa
(1854-1932)

Scenes from "The Louvre"

Norman Dello Joio
(1913-)

Children's Gallery
The Kings of France
Finale

Symphonic Dance No. 3 "Fiesta"

Clifton Williams
(1923-1976)

SYMPHONIC BAND

Piccolo

Lea Greve

Flutes

Angie Peterson

Susan Klemm

Terri Poe

Teri Nelson

Jynnae Millward

Oboes

Kerrie Suggs

David Arnett

Joylynn Rollins

Debbie Smigelski

Clarinets

Desiree Johnson

Juliet Gappmayer

Brenda Taylor

Susan Schwendiman

Susan Bowman

Tanis Knapp

D B Long

Heidi Lewis

Dawn Barrett

Cindy Child - Assistant

Bass Clarinet

Julie Schein

Fred Bootz

George H. Morris

Bassoon

Eric Child

Anna Detroit

Saxes

Amy Eldredge, alto

Bruce Knudsen, alto

Pam Lindquist, tenor

Robert Lape, baritone

1st Cornet

Tara Booth

Timothy Jay Lyons

1st Cornet & 1st Trumpet

Chris Edmunds

Paul Tonks

2nd Cornet

Jason Heckathorn

Julia Stanger

2nd Cornet & 2nd Trumpet

David Jackman

Murry Jensen

3rd Cornet

Greg Buttars

Scott Reading

Cam Clark

Monty Evans

Horns

Stephen Whitchurch

Mark Olsen

Terrol Williams

Kerrie Cross

Jerry Harward

Jim Richardson

Bryce Mecham

Mike Bennett

Scott Bergeson

Trombones

David Pine

Steve Ricks

John Babcock

Liam Williams

Kraig Mowery

Scott Schwendiman

Ellen Peters

Les Moyes

Baritones

Michael Goldberg

John McCleve

Lorenzo Pope

Jennifer Blankenbiller

Michelle Brazel

Tuba

Cindy Henderson

Jerry Winters

Dan Dunnaway

Percussion

Mikel Poulsen

Kendel Bennett

Loren Stoddard

TROMBONE QUARTET

Steve Camilos

Bryce Mecham

Mike Bennett

Scott Bergeson

TROMBONE CHOIR

Steve Kamilos

Mike Bennett

Bryce Mecham

Jay Hansen

David Pine

Steve Ricks

Rick Stratton

John Babcock

Liam Williams

Kraig Mowery

Ellen Peters

Thor Anderson

Bass Trombones

Scott Bergeson

Lawrence Willis

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

CHRISTIAN T. ASPLUND
composition

Student of Merrill Bradshaw

Assisted by:

Curtis Davis, *cello*
George Angerbauer, *violin*
John Tran, *violin*
Gu Quin-Yi, *viola*
Barbara Clayton, *clarinet*
Janice Gill, *flute*
Genie Joans, *oboe*
Chris Smith, *bassoon*
Clyn Barrus, *viola*

in

SENIOR COMPOSITION RECITAL

9:00 p.m.
Thursday, November 19, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

All compositions by Christian T. Asplund, (1964-)

THREE OSTINATOS for Piano

boogie woogie brutality

2

hip-hop-hypocrisy

"FEAR AND TREMBLING" for viola and piano

INTERMISSION

THREE PIECES for woodwind/string octet

1

2

3

STRING QUARTET NUMBER ONE for string quartet

one

two

antischerzo

finally

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

JOELLEN TURLEY

clarinet

Student of David Randall

Assisted by:

Debbie Allen, *piano*

Curtis Davis, cello

in

STUDENT RECITAL

6:00 p.m.

Friday, November 20, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Sonata in C Minor, from *Metodische*
Sonate

George Philipp Telemann--Voxman
(1681-1767)

Allegro
Adagio
Allegro assai
Allegro

Trio in B-flat Major, op. 11

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Tema: Pria ch'io l'impegno

Première Fantasia

George Eugène Marty
(1860-1908)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BARBARA JAYNE CLAYTON
clarinet

Student of Dr. David Randall

Assisted by:

Steve Erickson, *piano*

Members of the
BYU Philharmonic Orchestra
Clyn Barrus, *conductor*

in

SENIOR RECITAL

7:30 p.m.
Friday, November 20, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Grand Duo Concertant, op. 48

Carl Maria von Weber
(1786-1826)

Allegro con fuoco
Andante con moto
Rondo: Allegro

Sonata for Clarinet and Piano

Leonard Bernstein
(1918-)

Grazioso
Andantino--Vivace e leggiero

Four Pieces for Clarinet and Piano, op. 5

Alban Berg
(1885-1935)

Maßig
Sehr langsam
Sehr rasch
Langsam

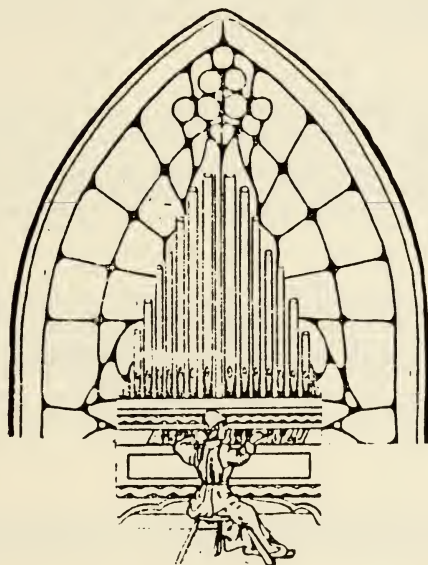
Introduction, Theme and Variation for
Clarinet and Orchestra

Gioachino Rossini
(1792-1868)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents



THE EARLY MUSIC ENSEMBLE

Douglas Bush, *director*

**A RECONSTRUCTION OF A SEVENTEENTH-CENTURY
VESPERS SERVICE**

**CELEBRATING THE MUSIC OF SAMUEL SCHEIDT
(400th anniversary of his birth)**

PROFESSOR ROBIN LEAVER, *celebrant*
Westminster Choir College

7:30 p.m.

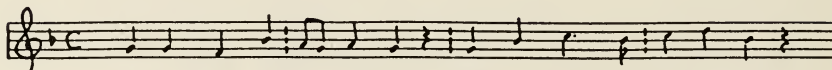
**Friday, November 20, 1987
Provo Central Stake Center**

A Seventeenth-Century German Vespers Service
Commemorating the 400th Anniversary of Samuel Scheidt

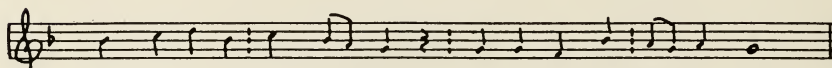
Opening Hymn: "Nun komm, der Heiden Heiland"

Introduced by "Alvus tumescit virginis", a setting of the hymn tune by
Michael Praetorius (1571-1621)

The audience (congregation) is invited to join in the singing of the hymns
this evening.



1. Come Re - deem - er of our race, Whom a Vir - gin bore in grace!
2. Not of mor - tal flesh or blood, through the Spir - it come from God
4. See He leaves his halls on high, Ro - al state and maj - es - ty,



Won - der at it, heav'n and earth, That the Lord chose such a birth.
Hath the Word a Man be - come, Off-spring of a vir - gin's womb.
As the He - ro of our race Deigns to take a mor - tal's place.

Motet (Advent Music): "Hosianna dem Sohne David"

Michael Praetorius
from *Musae Sioniae* V (1607)

"Es ist ein Ros' entsprungen"

Michael Praetorius
from *Musae Sioniae* VI (1609)

Epistle Reading: Romans 13:11-14

Latin Hymn (by the choir): Veni Redemptor Gentium

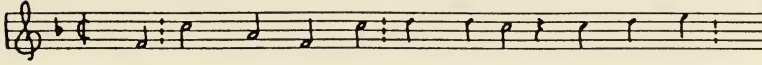
Samuel Scheidt
(1587-1654)

The three choral settings will be introduced by and performed
in alternation with organ settings from Scheidt's
Tabulatura nova (1624)

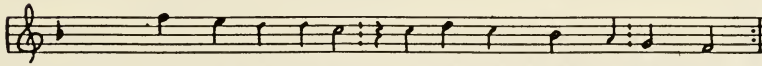
Organ verse
Choir - Nun komm, der Heiden Heiland
Organ verse
Choir - Der Jungfrau Leib schwanger ward
Organ verse
Choir - Der du bist dem Vater gleich
Organ verse

Pulpit Hymn: "Wie schön leuchtet der Morgenstern"

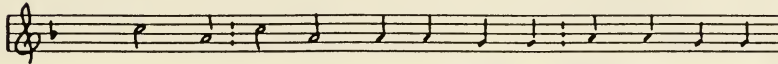
Introduced and concluded by a setting from Scheidt's *Görlitz
Tablature* (1650)



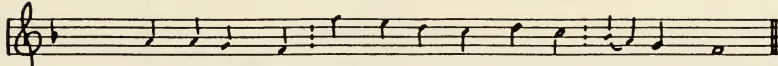
1. How bright - ly shines yon Morn - ing Star Whose beams shed
Great Da - vid's Son of Ja - cob's line, My King and
7. On Je- sus all my love is cast, With joy I
He calls on me to sing his praise And live with



bless - ing near and far The stem whence Jes - se sprang forth!
Bride-groom, He is mine, My love on Him is poured forth.
hail Him, First and Last, Be - gin - ning and the end - ing.
Him in Par - a - dise, My life to Him com - mend - ing.



- (1) Glor - ious! Gra - cious! Fair! Vic - tor - ious! Great! Hon - or - ious!
- (7) A - men! A - men! O come quick - ly, Thou'rt my Glo - ry!



Rich in bless - ing, Pow - er su - preme and might po - sess - ing!
Let me meet Thee! All my soul goes forth to greet___ Thee!

Sermon: "Advent Hope"

Robin Leaver
(Westminster Choir College)

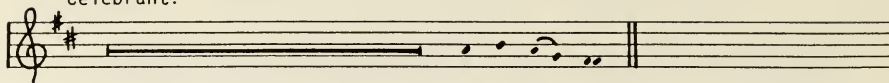
Prayer
Blessing

Magnificat: "Concertus IV Magnificat 3 Vocum," from Scheidt's *Concertum
Sacrorum* (1622)

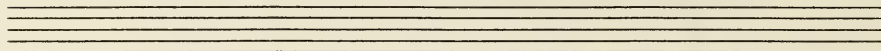
chant verse in alternation with polyphonic verses

Versicle and Response:

Celebrant:

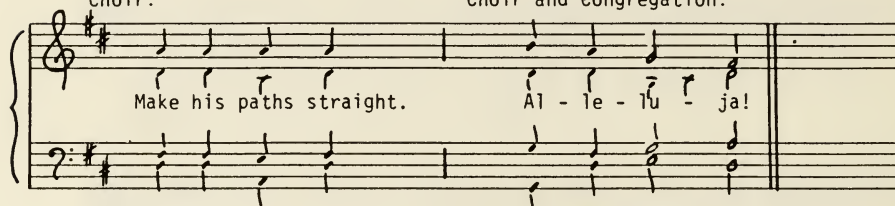


Prepare the way of the Lord. Al-le-lu -ja!



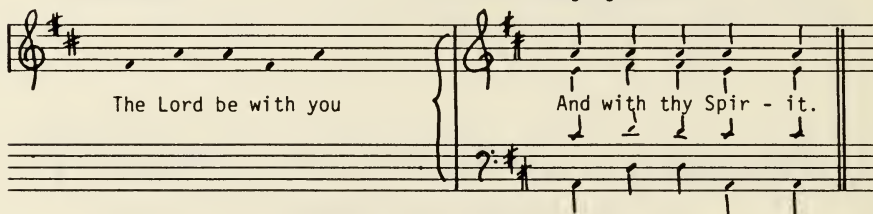
Choir:

Choir and Congregation:



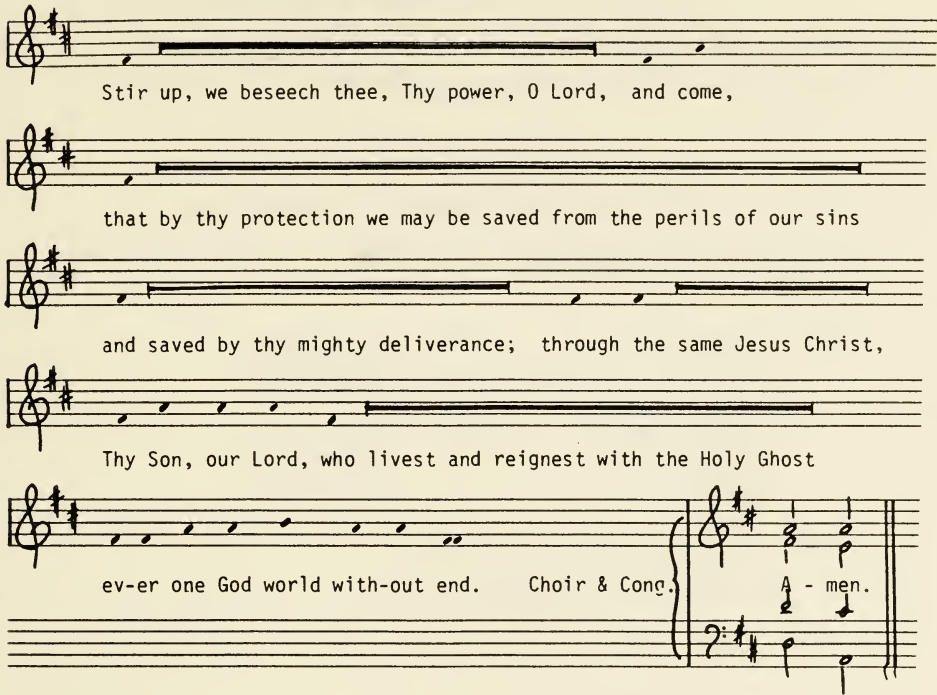
Celebrant:

Choir and Congregation:



Collect:

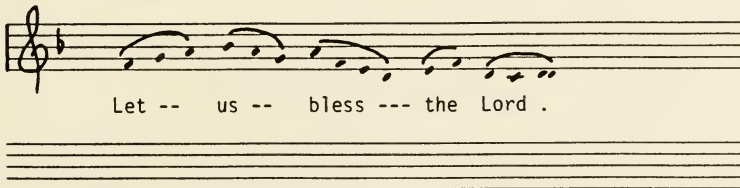
Celebrant:



Stir up, we beseech thee, Thy power, O Lord, and come,
that by thy protection we may be saved from the perils of our sins
and saved by thy mighty deliverance; through the same Jesus Christ,
Thy Son, our Lord, who livest and reignest with the Holy Ghost
ev-er one God world with-out end. Choir & Cong. A - men.

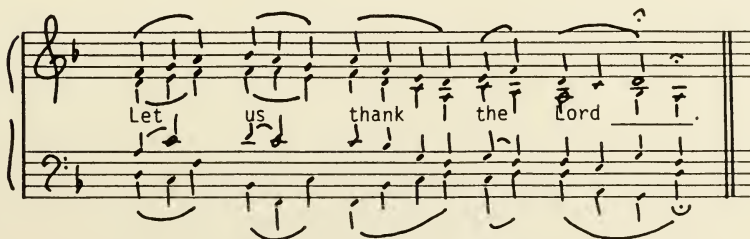
Benedicamus:

Celebrant:



Let -- us -- bless --- the Lord .

Choir and Congregation:



Let us thank the Lord .

Organ Postlude: "Modus Ludendi," from *Tabulatura nova III* (1624) Samuel Scheidt

Please remain seated till after conclusion of the postlude.

Guest Celebrant: Prof. Robin Leaver, Westminster Choir College, Princeton, NJ

Brigham Young University Early Music Ensemble, directed by Douglas E. Bush, assisted
by Mark Sheldon and Suzanne Ostler

Trebles:	Nathan Creer Rhett Dean Jared Huff Blaine Hunsaker Chuck Middleton Tomalee Purcell Chris Rose Carlos Salanova	Tenors:	Travis Blackhurst Alejandro Gomez Glen Worthey
		Basses:	David Duke Michael Goldberg Brian Langford

Strings: Karen Hales, violin
Suzanne Ostler and Julie Sanders, viola
Greg Peterson, viola da gamba

Organ: Douglas E. Bush

**BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES**

Presents

SHURA CHERKASSKY
piano

in

GUEST RECITAL

7:30 p.m.
Friday, November 20, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Prélude, chorale et fugue

César Franck
(1822-1890)

Carnaval, op. 9

Robert Schumann
(1810-1856)

Préambule

Pierrot

Arlequin

Valse noble

Eusebius

Florestan

Coquette

Réplique

Sphinxes

Papillons

ASCH-SCHA (Lettres dansantes)

Chiarina

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse allemande

Intermezzo: Paganini

Aveu

Promenade

Pause

Marche des "Davidsbündler" contres les Philistins

INTERMISSION

Variations on a Theme of Corelli, op. 42

Sergei Rachmaninoff
(1873-1943)

Kaleidoskop, op. 40

Joseph Hofmann
(1876-1957)

Nocturne in F Minor, op. 55, no. 1

Frédéric François Chopin
(1810-1849)

Barcarolle in F-sharp Minor, op. 60

Frédéric François Chopin

Paraphrase on Faust by Lenau

Franz Liszt
(1811-1886)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

YVONNE FARNSWORTH

flute

Student of Susan Goodfellow

Assisted by:

Robert Nakea

piano

Lucinda Dove

piano

in

STUDENT RECITAL

9:00 p.m.

Friday, November 20, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Gigue

Georges Hüe
(1858-1948)

Sonata No. 5 in C Major, K. 14

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Allegro
Menuetto

Sonatina for Flute and Piano

Lucinda Dove
(1961-)

Allegro moderato
Poco andante
Allegro

Sonata in A Minor

Carl Philipp Emanuel Bach
(1714-1788)

Poco adagio
Allegro
Allegro

Sonatine pour flute et piano

Pierre Sancan
(1916-)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clyn Barrus, conductor

Guest

JULIE ZUMSTEG

cello

7:30 p.m.

Saturday, November 21, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Akeldama*

Michael Hicks

Variations on a Rococco Theme for
Cello and Orchestra

Peter Ilyich Tchaikovsky
(1840-1893)

Julie Zumsteg, *cello*

INTERMISSION

Symphony No. 2 in D Major, op. 36

Ludwig van Beethoven
(1770-1827)

Adagio molto--Allegro con brio
Larghetto
Scherzo allegro
Allegro molto

*This concert is the World Premier of Akeldama by Michael Hicks. The composition is based on the following text from the New Testament:

Now Judas purchased a field with the reward of iniquity and falling headlong he burst asunder in the midst and all his bowels gushed out.

And it was known unto all the dwellers at Jerusalem insomuch as that field is called in their proper tongue Akeldama, that is to say, The field of blood.

Acts 1: 18-19

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

GAYLEN HATTON

horn

SUANN ADAMS

horn

PARLEY BELNAP

organ

in

FACULTY RECITAL

7:30 p.m.

Saturday, November 21, 1987

Provo Tabernacle

PROGRAM

Concerto for Two Horns, op. 48, no. 6

Antonio Vivaldi--Russo
(1678-1741)

Allegro
Larghetto
Allegro

Gaylen Hatton, *horn*
Suann Adams, *horn*
Parley Belnap, *organ*

Toccata in C Major, BWV 564

Johann Sebastian Bach
(1685-1750)

Parley Belnap, *organ*

Thy Will Be Done, op. 63, no. 5

Felix Mendelssohn
(1809-1847)

Gaylen Hatton, *horn*
Suann Adams, *horn*

Après un Rêve

Gabriel Fauré
(1845-1924)

Suann Adams, *horn*

Concerto a due Cori in F Major,
HWV 334

George Frideric Handel--Ralphs
(1685-1759)

Ouverture
Allegro
Allegro ma non troppo
Adagio
Andante larghetto
Allegro

Gaylen Hatton, *horn*

**BRIGAHM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

JAZZ ENSEMBLE

DIXIE BAND

Steve Call, *director*

JAZZ LAB BAND

Neal Fockel, *director*

7:30 p.m.
Saturday, November 21, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

JAZZ ENSEMBLE

Western Reunion	Gerry Mulligan--La Barbera (1927-)
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The Waltz I Blew for You	Rob McConnell
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When Sunny Gets Blue	Marvin Fisher--Matteson
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Maria	Leonard Bernstein--Chattaway (1918-)
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JAZZ LAB BAND

Basie Straight Ahead	Sammy Nestico
----------------------	---------------

Blues for Dr. Cranberry	Rich Matteson--Peterson
-------------------------	-------------------------

Angel Eyes	Matt Dennis--Cobin
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All Together	Kim Richmond
--------------	--------------

Don't Get Around Much Anymore	Duke Ellington--Cobin (1899-1974)
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DIXIE BAND

Sensation Rag	E. B. Edwards (1891-1963)
Strattin' with Some Barbeque	Lil Hardin Armstrong (1903-1971)
Canal Street Blues	Joe "King" Oliver (1885-1938)
Big Butter and Egg Man	Louis Armstrong (1900-1971)
South	Traditional

JAZZ ENSEMBLE

Tickle Toe	Lester Young--McConnell (1909-1959)
Blue Daniel	Frank Rosolino--Barone (1926-1978)
Grape Stompin Blue Foot II	John LaBarbera
The Preacher	Horace Silver--Eberhart (1928-)

Music at Midday

Brett Zumsteg, Coordinator

Dancers of Delphi
Hills of Anacapri

Claude Debussy
Claude Debussy

Robert Hartley, Piano

Back Talk

Harry Breuer

Mark Martin, Xylophone
Jennifer Jacobson, Piano

Tear Drops

Mitchell Peters

Darren Duerden, Marimba

Tambourin Chinois

Fritz Kreisler
arr. G.H. Green

Kevin Cope, Marimba
Sharalyn Steere, Piano

Sonata
Allegro

Mitchell Peters

Mikel Poulsen, Marimba
Kris Heidenreich, Piano

Prelude, Op. 11, no. 3

Clair Omar Musser

Jason Willard, Marimba

Furioso and Valse

Earl Hatch

Jim Jackson

November 23, 1987

**BRIGHAM YOUNG UNIVERSITY COLLEGE
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

ROBERT WADE HARTLEY
piano

Student of Jeffrey Shumway

in

JUNIOR RECITAL

6:00 p.m.
Tuesday, November 24, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Allegro barbaro, Sz. 49

Béla Bartók
(1881-1945)

Danseuses de Delphes, from *Préludes*, Bk. I

Claude Debussy
(1862-1918)

Les collines d'Anacapri, from *Préludes*, Bk. I

Claude Debussy

Piano Concerto in A Major, K. 488

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

INTERMISSION

Fifteen Variations and a Fugue on an
Original Theme ("Eroica Variations")
in E-flat Major, op. 35

Ludwig van Beethoven
(1770-1827)

Brigham Young University

College of Fine Arts

Department of Music

presents

THE FACULTY JAZZ QUINTET

Ray Smith, saxophones and flute
Steve Call, low brass and keyboards
Steve Erickson, keyboards
Jeff Campbell, bass
Ron Brough, drums

Tuesday, November 24, 1987

7:30 p.m.

de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Cedar's Blues.....Cedar Walton

High Fly.....Randy Weston

Gregory is Here..... Horace Silver

There Will Never Be Another You..... Warren/Gordon

Autumn Leaves.....Johnny Mercer

In A Sentimental Mood.....Duke Ellington

This I Dig of You.....Hank Mobley

Barbara.....Horace Silver

Martha's Vineyard..... Steve Call

Pools.....Don Grolnik

Perdido.....Juan Tizol

Music at Midday
Brett Zumsteg, Coordinator

Caprichio Arabe Francisco Tarrega
Variations on a Theme of Mozart Fernando Sol

Brendan Terry, Guitar

Horn Concerto No. 1, Op. 11 Richard Strauss

Maralee Palmer, French Horn

The Lark Ascending Ralph Vaughn Williams

Judy Fletcher, Violin
Christy Lambert, Piano

November 25, 1987

Music at Midday
Brett Zumsteg, Coordinator

Concerto No. 1, Op. 73 Carl Maria von Weber
Adagio ma non troppo
Allegro moderato

JoAnn Walker, Clarinet
Charis Bean, Piano

Fantasie-Caprice Lefebvre

Patricia Henderson, Clarinet
Charis Bean, Piano

Abegg Variations, Op.1 Robert Schumann
Fantasy in C Minor, K.475 Wolfgang Amadeus Mozart

Heidi Nelson, Piano

November 30, 1987

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BYU PERCUSSION ENSEMBLE

AND

PANORAMIC STEEL

Ron Brough, *director*

7:30 p.m.

Tuesday, December 1, 1987

Madsen Recital Hall

Harris Fine Arts Center

PROGRAM

Nu Sungo	Manolo Badrena--Brough
Music for Mallets and Percussion	John Bavicchi
The Whistler	G. H. Green--Becker
Gypsy Dance	Georges Bizet--Farberman (1838-1875)
Rap on Percussion	Larry Spivack
The Goodbye Look	Donald Fagen--Carney
Mister Magic	Ralph MacDonald-Ledbetter
Oz	Andy Narell--Ledbetter
Oops	Michael Mainieri--Arevalo
Duel of the Jester and the Tyrant	Chick Corea--Gonzales

PERSONNEL

Percussion Ensemble

Kevin Cope
Darren Duerden
Nathan Fullmer
Stacy Gilchrist
Kris Heidenreich
Jim Jackson
Heather Kent
Michael Kosorok
Keith Larsen
Mark Martin
Brian McKibben
Jeff Paris
Mikel Poulsen
Jason Spiesman
Sharalyn Steere
Loren Stoddard
Jason Willard

Panoramic Steel

Kevin Cope
Darren Duerden
Stacy Gilchrist
Jim Jackson
Jennifer Jacobson
Mark Martin
Jeff Paris
Mikel Poulsen
Sharalyn Steere
Ken Walters
Jason Willard
JoAnn Youngstrom

UPCOMING PERCUSSION EVENTS

January 21-23

BYU Percussion Ensemble, BYU Faculty Piano Quartet, and Modern Dance Company performing George Antheil's *Ballet Mechanique* in the de Jong Concert Hall

February 18

Ron Brough in joint Faculty Recital with Doug Wolf from the University of Utah in the Maeser Building Auditorium

March 29

BYU Percussion Ensemble and Panoramic Steel concert in the Madsen Recital Hall

DECEMBER 2, 1987
12:10 P.M. - MADSEN RECITAL HALL

presented by
MUSIC 466r - VOCAL LITERATURE
Walter B. Rudolph, instructor

Today's recital is comprised
of a variety of poems in settings
by two or more composers.

Anton Rubinstein (1829-1894)

Robert Schumann (1810-1856)

Betsy Wheeler, soprano

Du bist wie eine Blume

Du bist wie eine Blume

Joseph Szulc (1875-1956)

Gabriel Fauré (1845-1924)

Margaret Gingerich, soprano

Claire du lune

Claire du lune

Franz Schubert (1797-1828)

Johannes Brahms (1833-1897)

Dianne S. Walker, soprano

Steven Erickson, piano

Mainacht

Mainacht

Gabriel Dupont (1878-1914)

Gabriel Fauré (1845-1924)

Claude Debussy (1862-1918)

Martha Sargent, soprano

Charis Bean, piano

Mandoline

Mandoline

Mandoline

Karl Loewe (1796-1869)

Franz Schubert (1797-1828)

*Walter B. Rudolph, bass-baritone

*Paula Clark, piano

Helen McCurdy, soprano

Steven Erickson, piano

*Erlkönig

Erlkönig

Robert Schumann (1810-1856)

Hugo Wolf (1860-1903)

Tracy Turek, mezzo-soprano

Er ist's

Er ist's

Ludwig van Beethoven (1770-1827)

Ambroise Thomas (1811-1896)

Hugo Wolf (1860-1903)

Martha F. West, mezzo-soprano

Steven Erickson, piano

*Marilyn C. Rudolph, soprano

*Paula Clark, piano

Kennst du das Land?

Connais-tu le pays?

*Mignon (Kennst du das
Land?)

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

BYU REPERTORY ORCHESTRA

JULIE ZUMSTEG
conductor

BARBARA WILLIAMS
violin

MADISON SOWELL
narrator

7:30 p.m.
Wednesday, December 2, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Chorale Prelude on "In Thee is Joy" Johann Sebastian Bach--Ormandy
(1685-1750)

Variations on a Theme by Tchaikovsky, op. 35a Anton Arensky
(1861-1906)

The Four Seasons, op. 8, no. 4, "Winter" Antonio Vivaldi
(1687-1741)

Allegro non molto
Largo
Allegro.

Barbara Williams, *violin*
Madison Sowell, *narrator*

INTERMISSION

Two Pieces for Strings from the Film Music
for Henry V William Walton
(1902-1983)

Passacaglia - Death of Falstaff
"Touch her soft lips and part"

Suite in E Major for String Orchestra, op. 63 Arthur Foote
(1853-1937)

Praeludium: Allegro comodo
Pizzicato and Adagietto
Fugue: Allegro giusto

PERSONNEL

Violin I

Julie Webb - Concertmistress
Karen Handly
Karna Bingham
Lisa Aaron
Derek Otsuji
Linda Pendleton
Karyl Iverson
Liz Wrathall
April Martin

Viola

Kevin Gardiner - Principal
Dawna Datwyler
Laurinda Fullmer
Michele Eatough
Debra Lyn Menssen
Cheryl Chandler
Lisa Christley

Violin II

Ida Smith - Principal
Michelle Rasmussen
Dan Belnap
Heather Hall
Rique Fuhriman
Devin Christensen
Maren Kovacich
Nancy Brewer
Pat Malouf

Cello

Lara Bennett - Principal
Jill Martin
Susan Eliassen
Deborah Parker
Steve Fife

Bass

Tonya Smith
Thom Herlin

Harpsichord

Brett Zumsteg

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

ROBERT NAKÉA
piano

(E. Mona Smith Scholar)

Student of Irene Peery

Assisted by:

Nancy Larson
piano

in

STUDENT RECITAL

7:30 p.m.
Friday, December 4, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Toccata No. 5 in G Minor, BWV 915

Johann Sebastian Bach
(1685-1750)

Thirty-two Variations on an Original
Theme in C Minor, WoO 80

Ludwig van Beethoven
(1770-1827)

Danzas argentinas, op. 2

Alberto Ginastera
(1916-)

II. Danza del gaucho matrero

Piano Concerto No. 1 In E Minor, Op. 11 Frédéric François Chopin
(1810-1849)

Allegro maestoso
Romanze: Larghetto
Rondo: Vivace

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

A CELEBRATION OF CHRISTMAS

with

MEN'S CHORUS

Mack Wilberg, *director*

WOMEN'S CHORUS

Martha Sargent, *director*

CONCERT CHOIR

Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS

Ronald J Staheli, *director*

PHILHARMONIC ORCHESTRA

Clyn D. Barrus, *conductor*

7:30 p.m.

Friday & Saturday, December 4 & 5, 1987

de Jong Concert Hall

Harris Fine Arts Center

PROGRAM

Choral Fanfare for Christmas

Ron Nelson
(1929-)

Combined Choirs and Brass

I

Ding! Dong! Merrily on High

Arr. by Charles L. Alwes

Sing to the Newborn King

Arr. by Lloyd Pfautsch

Vivian Harmer and Kristine Parker, *piccolo*
Timmothy Lyons, *trumpet*
Jeff Paris, *drum*

Wexford Carol

Arr. by John Rutter

Rob Dunn, *tenor*

Jingle Bells

Arr. by Gordon Langford

Brigham Young University Concert Choir

II

Christmas Dance of the Shepherds

Zoltán Kodály
(1882-1967)

Vivian Harmer, *piccolo*

Heaven in Earth

George Murray

Deck the Halls

Arr. by John Rutter

Brigham Young University Women's Chorus

III

Sing We Noël, Noël (Noël Nouvelet)

Arr. by Theron Kirk

Glory Hallelu!

Don Besig

Kevin Rolph, *baritone*

Brigham Young University Men's Chorus

IV

O Yule Full of Gladness

Arr. by Carolyn Jennings

Vivian Harmer and Susan Stock, *flute*

A Christmas Song

Keith Bradshaw

The Secret of Christmas

James Van Heusen--Staheli
(1913-)

We Need a Little Christmas Now

Jerry Herman--Staheli
(1933-)

Brigham Young University Singers

INTERMISSION

Three Carols

Peter Warlock
(1894-1930)

Tyrley, Tyrlow
Balulalow
The Sycamore Tree

Rebecca Williams, *soprano*

Brigham Young University Men's Chorus & Philharmonic Orchestra

V

Eight Russian Christmas Songs, op. 58

Anatol Liadov
(1855-1914)

Religious Chant
Christmas Carol
Plaintive Song
Humorous Song
Legend of the Birds
Cradle Song
Round Dance
Village-Dance Song

Brigham Young University Philharmonic Orchestra
Clyn D. Barrus, *conductor*

VI

Four Christmas Carols

Arr. by Mack Wilberg

O Green and Shimmering Tree, Good Day!
Fum! Fum! Fum!
Away in a Manger
I Saw Three Ships

Combined Choirs and Philharmonic Orchestra

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

HEIDI NELSON

piano

Student of Dr. Paul Pollei

in

SENIOR RECITAL

6:00 p.m.
Saturday, December 5, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E Minor, L. 374	Domenico Scarlatti (1685-1757)
Sonata in D Major, L. 363	Domenico Scarlatti
Fantasia in C Minor, K. 475	Wolfgang Amadeus Mozart (1765-1791)
La fille aux cheveux de lin, from <i>Préludes</i> , Bk. I	Claude Debussy (1862-1918)
Minstrels, from <i>Préludes</i> , Bk. I	Claude Debussy

INTERMISSION

Variations on the name Abegg, op. 1	Robert Schumann (1810-1856)
Excursions, op. 20	Samuel Barber (1910-1981)
Un poco allegro	
In slow blues tempo	
Allegretto	
Allegro molto	

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

CALENE COX SALTMARSH

piano

Student of Irene Peery

in

SENIOR RECITAL

9:00 p.m.
Saturday, December 5, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in D Major, K. 576

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegretto

La plus que lente

Claude Debussy
(1862-1918)

INTERMISSION

Prelude and fugue in F-sharp Minor, from
Das wohltemperirte Clavier

Johann Sebastian Bach
(1685-1750)

Fantasia ("Sonate ecossaisé")
in F-Sharp Minor, op. 28

Felix Mendelssohn
(1809-1847)

Music at Midday
Brett Zumsteg, Coordinator

Sonata No. 4, K. 304 Wolfgang Amadeus Mozart
Allegro

Susan Midgley, Violin
Christine Hayes, Piano

Quartet No. 40 in G Major Franz Joseph Haydn
Allegro ma non troppo

Sheila Broomhead, Violin
Carol Alldredge, Violin
Jill Giroux, Viola
Kristen Nelson, Cello

Concertino Lars-Eric Larssen
Preludium
Aria
Finale

Bryce Mecham, Trombone
Julie Taylor, Piano

Blue Bells of Scotland Arthur Pryor
David Pine, Trombone

Sonata Wolfgang Amadeus Mozart
Allegro
Andante
Rondo

Scott Bergeson, Trombone
Bryce Mecham, Trombone

Romanza Appassionata Carl Maria von Weber
Lorenzo Pope, Euphonium

December 7, 1987

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

GLENN G. PALMER
composer

Student of Merrill Bradshaw

in

COMPOSITION RECITAL

6:00 p.m.
Monday, December 8, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Involutions for Brass Quintet

Glenn Palmer
(1961-)

Introduction and Scherzo's
Langsam
Chorale
March and Trio

Brett Jackson and Brian Harker

trumpet

Kathy Uzzle

horn

Steve Kamilos

trombone

Paul Evans

tuba

Up-Side Down Music

Glenn Palmer

Modern Dancers - Les Ditson and Friends

Arlin Card

alto saxophone

Dr. Ray Smith

tenor saxophone

Vietnam, Three American Viewpoints, for Two
Pianos and Two Sopranos

Glenn Palmer

Soldiers' Viewpoint
Mothers' Viewpoint
Protesters' Viewpoint

Mike Munson and Marshall Davies

piano

Kath Van de Graaff

soprano

Anna Mooy

mezzo soprano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Presents

STUDENT CHAMBER RECITAL

7:30 p.m.
Tuesday, December 8, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quintet for Piano and String Quartet, op. 81

Antonin Dvorák
(1841-1904)

Allegro ma non troppo
Scherzo: Furiant

Jeff Olpin, *violin*
Judy Fletcher, *violin*
Nancy Call, *viola*
Lynds Cronenwett, *cello*
Robert Nakéa, *piano*

Serenade for Woodwind Quintet

Farkas Ferenc
(1905-)

Allegro
Andante espressivo
Allegro vivace

Marilee McGettigan, *flute*
Katherine Davenport, *oboe*
Ruth Handly, *clarinet*
Michael Munson, *bassoon*
Timothy Tsukamoto, *horn*

String Quartet in G Major, op. 54, no. 1

Franz Joseph Haydn
(1732-1809)

Allegretto
Allegro

Lani Wilcox, *violin*
Rosalie Keddington, *viola*
Mary Ann Bennion, *viola*
Maralyn Smart, *cello*

Kleine Kammermusik, op. 24, no. 2

Paul Hindemith
(1895-1963)

Lustig: Massig schnell
Walzer: Durchweg sehr leise
Schnelle
Sehr Lebhaft

Vivian Harmer, *flute*
Jill Thomann, *oboe*
Cindy Child, *clarinet*
Jane Sylvester, *bassoon*
Kathy Uzzle, *horn*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

UNIVERSITY CHORALE

Stephen Green, *conductor*

7:30 p.m.
Tuesday, December 8, 1987
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

- | | |
|--|---|
| We Will Remember Thy Name | George Frideric Handel
(1685-1759) |
| Nunc dimitis | Alexandr Tikhonovich Grechaninov
(1864-1956) |
| Madrigals Three | Emma Lou Diemer
(1927-) |
| Come, O Come, My Lifes Delight
Daybreak
It Was a Lover and His Lass | |
| The Water Is Wide | Arr. by Gilbert Martin |
| Joshua Fit De Battle of Jericho | Arr. by Jester Hairston |
| Four Gypsy Songs, op. 112 | Johannes Brahms--Klein
(1833-1897) |
| Fair and Bright the Heavens Above
Roses, All Blooming
Brambles and Thorns
Dearest Swallow, Tiny Swallow | |
| Shepherd's Pipe Carol | John Rutter
(1943-) |
| Mary's Lullaby | John Rutter |
| Gloria In Excelsis Deo | Florence Jolley
(1917-) |

Allison Keele, *soloist*

Robert Hartley, Kristen Phillips, Carol Lee Stott
accompanists

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

THE GUITAR ENSEMBLE

Lawrence Green, *director*

Mike Cottle
Norma McNamara
Wendy Owens
Brenden Terry

9:00 p.m.
Tuesday, December 8, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cantata, Gleichwie der Regen und Schnee vom
Himmel fällt, BWV 18

Johann Sebastian Bach
(1685-1750)

Sinfonia

Sonata in C Major

Georg Philipp Telemann
(1681-1767)

Grave
Allegro
Largo e staccato
Allegro

Guitar Quartets

Pieter van der Staak

Victoria
The Dancing Dandy
La Pastora
Reflexions
Philippine
Emilio
Snow Flakes

Pavane pour une infante défunte

Maurice Ravel
(1875-1937)

The Rag-time Dance

Scott Joplin
(1868-1917)

Musicat Midday
Brett Zumsteg, Coordinator
Flute Students of
Vivian Harmer

Fantasia on "Greensleeves"	Susan Klemm, Flute Mary Moody, Piano	Ralph Vaughan Williams
Air from Suite No. 3	Jolene Merkley, Flute Gail Bonner, Piano	J.S. Bach
Two Christmas Carols	Eileen McKee, Flute	
Sonata in E Minor Grave Allegro	Sunny Steimle, Flute Dana Ramsey, Piano	Domenico Scarlatti
Traumerei	Monica Leonard, Flute Karen Bond, Piano	Robert Schumann
A Couperin Album Jugglers Forlane	Kelly O'Bryant, Flute Aliesa Jensen, Piano	Francois Couperin
Waltz	Elaine Rumsey, Flute Shannon Morris, Piano	Johannes Brahms
Piece	Brenda Reinhart, Flute Julie Webb, Piano	Gabriel Faure
Sonata for Flute and Piano Allegro Moderato	Marianne Francis, Flute	Francis Poulenc

December 9, 1987

**BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS**

Department of Music

Presents

GROUP FOR NEW MUSIC

7:30 p.m.
Wednesday, December 9, 1987
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

- | | |
|---|----------------------------|
| Comme une improvisation (1979) | Paul Arma
(1905-) |
| Keith Russell, <i>alto saxophone</i> | |
| Recollection (1980) | David Sargent
(1941-) |
| Bret Jackson, <i>trumpet</i>
Douglas Bush, <i>organ</i> | |
| Studies for Computer and Synthesizer (1987) | Michael Bowers
(1963-) |
| Three Grotesques (1987) | Charis Bean
(1967-) |
| Gaucherie
Gormless
Garrote

Barbara Clayton, <i>clarinet</i>
Charis Bean, <i>piano</i> | |
| Time Elastic (1987) | David Vayo
(1957-) |
| Four Notations for Piano (1945) | Pierre Boulez
(1925-) |
| Mack Wilberg, <i>piano</i> | |
| "Story" from <i>Living Room Music</i> (1940) | John Cage
(1912-) |
| Christian Asplund, Michael Bowers,
Arlen Card, Michael Hicks, <i>speakers</i> | |
| Steel Cage (Morton Feldman in memoriam) (1987) | Michael Hicks
(1956-) |
| Brian Harker, <i>trumpet</i>
Steve Kamilos, <i>trombone</i>
Christian Asplund, <i>viola</i>
Stacy Gilchrist, <i>piano</i>
Michael Hicks, <i>guitar</i>
Michael Bowers, <i>synthesizer</i>
Thomas Durham, <i>conductor</i> | |

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

VIVIANNE ENGLUND FORSYTH
organ

Student of J. J. Keeler

in

SENIOR RECITAL

2:00 p.m.
Saturday, December 19, 1987
Provo Tabernacle

PROGRAM

- | | |
|--|--------------------------------------|
| Prelude and Fugue in G Minor, BUX WK 163 | Dietrich Buxtehude
(1627-1707) |
| Chorale Prelude "Liebster Jesu wir
sind hier" BWV 731 | Johann Sebastian Bach
(1685-1750) |
| Prelude in E-flat Major, BWV 552 | Johann Sebastian Bach |

INTERMISSION

- | | |
|--|----------------------------------|
| Sonata in A Major, op. 65, no. 3 | Felix Mendelssohn
(1809-1837) |
| Con moto maestoso | |
| Fugue | |
| Andante tranquillo | |
| Three Carol Improvisations | Paul Manz
(1919-) |
| Come, Thou Fount of Every Blessing, op. 21 | |
| Oh, That I Had a Thousand Voices, op. 9 | |
| Now Sing We, Now Rejoice, op. 9 | |
| Passacaglia in G Minor | J. J. Keeler |
| Fantasie in C Major, op. 16 | César Franck
(1822-1890) |
| Poco lento | |
| Animato | |
| Allegretto cantando | |
| Quasi lento | |
| Adagio | |
| Concert Piece, op. 52a | Flor Peeters
(1903-1986) |



Utah Regional Ballet

Presents

NUTCRACKER

Jacqueline P. Colledge
Artistic Director

December 19, 21, 22, 23, 1987
De Jong Concert Hall
Brigham Young University

Composer	Peter I. Tchaikovsky
Choreographer	Jacqueline P. Colledge
Set Design	Bill Kirkpatrick
Costume Design	Sarah B. Price
Lighting Design	Mike Handley

Act I

Scene I

The place is Nuremberg, Germany; the date is 1850; the setting is a Christmas party hosted by Dr. Stahlbaum, his wife, Frau Stahlbaum and their two children. Clara and Fritz. Herr Drosselmeyer, Clara's Godfather gives her a gift, a Nutcracker. Finally the guests depart and Clara finds her Nutcracker has grown life-size. A battle ensues with very large mice and the Nutcracker leads the battle. Clara distracts the Mouse King, allowing the Nutcracker to destroy him, magically transforming the ugly Nutcracker into a charming Prince.

Scene II

Clara and the Nutcracker Prince journey through the land of snow, where the beautiful snowflakes waltz in dazzling brilliance.

Act II

Upon their arrival at the Kingdom of Sweets, the Prince and Clara are entertained by Sugarplum Fairy and her court, each representing a delicacy of the Kingdom. Clara suspects that this has been a dream, that once the spell is broken she will have to leave this land of enchantment and her beloved Nutcracker Prince—but she is afraid to ask. She cannot hold onto the dream, though, for a beautiful snowflake moves toward them: it is her transportation away from the land of childhood enchantment and back to the Stahlbaum household.

Clara: Mindee Bills
Fritz: Jeff Blacker
Maids: Gina Dunkley
 Summer Hansen
Guests: Nanette Hadley
 Paige Trinnaman
 Nichole Ortega
 Nanette Pearson
 Erika Farrar
 Laura Clarke
 Rick Budd
 Robert Pope

Mechanical Doll: Shalayne Larsen
Mechanical Bear: Emily Morrey
Nutcracker: Cordell Fox
1st Rifleman: Katie Westphal
Drummer: Erika Sandgren
Nutcracker Prince: Cordell Fox
Mouse King: Rick Budd
Mice: Todd Blake
 Glade Topham
 Joshua Harding
 Ryan Ortega
 Jason Butler

ACT I SCENE II

Land of Snow

Snow Queen: Lisa Choules
Snow Prince: Troy Sorensen
Snow Flakes: Corinne Adams
 Gina Dunkley
 Nanette Hadley
 Julie Blacker
 Nichole Ortega
 Nanette Pearson

Corps: Emily Morrey
 Erika Farrar
 Shalayne Larsen
 Taunya Clark
 Brandy Kelly
 Heather Colledge

ACT II

Land of Sugar Plum Fairy

Sugar Plum Fairy: Jennie Creer
Cavalier: Mark Lanham
Marzipan Maidens: Tina Hawkins
 Nichole Larson
 Marci Ross
 Janeen Saunders
 Michele Miller
 Holly Olson
 Sunny Wroblewski
 Angie Sumsion

**Ribbon Candy
 Servants:** Traci Alleman
 Tami Smith
 Amy Holland
 Rebecca Shawcroft
 Jodie Saunders
 Jill Anderson

Shepherdesses: Crystal Downs
 Erin Horrocks
 Sunny Wroblewski
 Terra Jacobs
 Tammy Kelly
 April Anderson
 Michele Miller

Spanish: Corinne Adams

Arabian: Laura Clark
 Rick Budd

Corps: Jill Glade
 Janeen Saunders
 Jenny Robinson
 Paige Trinnaman
 Taunya Clark

Corps: Heather Colledge
 Holly Olson
 Angie Sumsion

Oriental: Brandy Kelly
 Shalayne Larsen
 Allyson Fox
English: Emily Morrey
Russian: Gina Dunkley
 Troy Sorensen
 Nanette Hadley

Woodnymphs: Lisa Choules
Corps: Nichole Ortega
 Erika Farrar
 Nanette Pearson
 Shalayne Larsen

Madame Ginger: Robert Pope
Waltz of Flowers: Julie Blacker
 David Woods

Demi-Soloists: Nanette Hadley
 Gina Dunkley
 Emily Morrey
 Nichole Ortega
 Laura Clarke
 Lisa Choules

Corps de Ballet: Nanette Pearson
 Shalayne Larsen
 Taunya Clark
 Brandy Kelly
 Jenny Robinson
 Janeen Saunders
 Allyson Fox
 Heather Colledge
 Jill Glade
 Erika Farrar

Grand Pas de deux: Jennie Creer
 Mark Lanham

Dressing: Bonnie Nelson
Staff: Margo Kirkpatrick, Keri Evans,
Pamela Pulley, Denna Anderson.
Make-up: Margo Kirkpatrick, Lisa Kirkpatrick
Technical Staff: Brigham Young University
Technical Coordinator: Layne Robinson
Publicity: Vicki Thomas
Company Photographer: Jess Allen
Rehearsal Assistant: Denna Anderson
School Performances: Bonnie Dunkley
Program Design: Ishii Design/Click Photo/Mike Nelson
Ushers: Irene Adams
Appreciation to the following: Paul Duerden, Bruce Duerden, Brigham Young University, Utah County Council of Arts and Humanities, Utah Regional Ballet Guild, Utah Arts Council & National Endowment of the Arts.

Dancer

19 East Main
American Fork, Utah
756-5957
1180 N. University Ave.
Provo, Utah 375-4622

Alpine Floral Arts

756-2610
296 N.W. State St.
American Fork



Mark Lanham

Mark Lanham began his formal training at the remarkably late age of eighteen years, in his native home of Amarillo, Texas, with Neil and Camille Hess. Mark has been a principal dancer with Ballet West 1975-1980, 1986, San Francisco Ballet 1980-1982, and the Royal Winnipeg Ballet 1984-1985. Mark remains an international guest artist and has become well known in major cities of the U.S.A. He has received critical acclaim by many major dance critics who comment on his elevation, clean technique, his partnering skill, and style, which characterize him as a truly American dancer, born and bred in the tradition of the West. Mark is currently an Instructor of Ballet at Brigham Young University.

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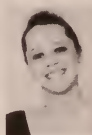
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BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

UTAH SYMPHONY

YOAV TALMI
guest conductor

IDA LEVIN
violin

7:30 p.m.
Thursday, January 14, 1988
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Symphony No. 3 in F Major, op. 90

Johannes Brahms
(1833-1897)

Allegro
Andante
Poco allegretto
Allegro

INTERMISSION

Concerto No. 1 for Violin and Orchestra
in D Major, op. 19

Sergei Prokofiev
(1891-1953)

Pavane pour une infante défunte

Maurice Ravel
(1875-1937)

La valse, poème choréographique

Maurice Ravel

YOAV TALMI, Guest Conductor

Mr. Talmi is Music Director of the Israel Chamber Orchestra and the New Israeli Opera, and has been a frequent guest conductor in Europe and the United States. Born in Israel, Mr. Talmi is a graduate of the Rubin Academy of Music in Tel Aviv and The Juilliard School of Music. He won the prestigious Koussevitzky Conducting Prize at Tanglewood and the Rupert Conductor's Competition in London. His recording of Bruckner's Ninth Symphony with the Oslo Philharmonic recently won the Grand Prix du Disque.

IDA LEVIN, Violin

The 25 year old Ms. Levin is the winner of a 1983 Avery Fisher Career Grant and the Leventritt prize. She has soloed with orchestras and given recitals in major cities in this country and abroad, and at festivals including Marlboro, Blossom, Santa Fe and Chautauqua. A native of Santa Monica, California, Ms. Levin holds bachelor's and master's degrees from The Juilliard School of Music, where she studied with Dorothy DeLay and Felix Galimir.

NOTES

Symphony No. 3 in F Major, Op. 90

Johannes Brahms

Composed in 1882-83.

Premiered on December 2, 1883 in Vienna, conducted by Hans Richter.

Brahms had reached the not inconsiderable age of 43 before he unveiled his First Symphony. The Second Symphony followed within eighteen months, and the musical world was prepared for a steady stream of similar masterworks from his pen. However, it was to be another six years before he undertook his Third Symphony, though he did produce the *Academic Festival* and *Tragic Overtures*, the Violin Concerto and the Second Piano Concerto during that time. When he got around to the new Symphony, he was nearly fifty, and had just recovered from a spell of feeling that he was "too old" for creative work, even informing his publisher, Simrock, that he would be sending him nothing more. It seems likely, though such matters always remained in the shadows where Brahms was concerned, that his creative juices were stirred anew by a sudden infatuation with "a pretty Rhineland girl." This was Hermine Spiess, a contralto of excellent talent who was 26 when Brahms first met her in January 1883 at the home of friends. A cordial, admiring friendship sprang up between the two, but this affair, like every other one in Brahms' life in which a respectable woman was involved, never grew any deeper. He used to declare, perhaps only half in jest, that he lived his life by two principles, "and one of them is never to attempt either an opera or a marriage." Perhaps what he really needed was a muse rather than a wife. At any rate, Brahms spent the summer of 1883 not in his usual haunts among the Austrian hills and lakes, but at the German spa

of Wiesbaden, which just happened to be the home of Hermine. Work went well on the new Symphony, and it was completed before he returned to Vienna in October.

More than just an attractive girl was on Brahms' mind in 1883, however. He had recently suffered the deaths of several close friends, including his dear teacher, Marxsen, and he was feuding with Joseph Joachim, who had been a champion of his music for thirty years. Many cross-currents of emotion therefore impinged upon the Third Symphony, through Brahms certainly had no specific program in mind for the work. It has nevertheless been called his "Eroica" (by Hans Richter and Eduard Hanslick), a forest idyll (Clara Schuman), a rendering of the Greek legend of Hero and Leander (Joachim), a depiction of the statue of *Germania* at Rudesheim (Max Kalbeck), and of a young, heroic Bismarck (Richard Specht). It is all of these, at least to these individuals, but more importantly, it is really none of these or any other specifically non-musical subject, because this Third Symphony of Brahms is the pinnacle of the pure, abstract symphonic art that stretched back more than a century to Haydn and Mozart. It is a work of such supreme mastery of all the musical elements that is a distillation of an almost infinite number of emotional states, not one of which can be adequately rendered in words. "When I look at the Third Symphony of Brahms," lamented the English master Sir Edward Elgar, "I feel like a tinker."

When the Third Symphony first appeared, it was generally acclaimed as Brahms' best work in the form, and perhaps the greatest of all his compositions, despite well-organized attempts by the Wagner cabal to disrupt the premiere. Critical opinion has changed little since. This, the shortest of the four symphonies, is the most clear in formal outline, the most subtle in harmonic content and the most assured in contrapuntal invention. In its beautiful, unhurried concentration, it is a perfect example of Brahms' philosophy: "It is not hard to compose, but it is wonderfully hard to let the superfluous notes fall under the table." No time is wasted in establishing the conflict that charges the first movement with dynamic energy. The two bold opening chords juxtapose bright F major and a somber chromatic harmony in the opposing moods of light and shadow that course throughout the work. The main theme comes from the strings "like a bolt from Jove," according to Olin Downes, with the opening chords repeated by the woodwinds as its accompaniment. Beautifully directed chromatic harmonies--note the bass line, which always carries the motion to its close- and long-range goals--lead to the pastoral second theme, sung softly by the clarinet. The development section is brief, but includes elaborations of most of the motives from the exposition. The tonic key of F is re-established, not harmonically but

melodically (again the bass leads the way), and the golden chords of the opening proclaim the recapitulation. A long coda based on the main theme reinforces the tonality and discharges much of the music's energy, allowing the movement to close quietly, as do, most unusually, all the movements of this Symphony.

The second and third are the most intimate and most personal movements found anywhere in Brahms' orchestral output. A simple, folk-like theme appears in the rich colors of the low woodwinds and low strings to open the second movement. The central section of the movement is a Slavic-sounding plaint intoned by clarinet and bassoon that eventually gives way to the flowing rhythms of the opening and the return of the folk theme supported by a new, rippling string accompaniment. Edward Downes noted about this lovely *Andante* that its "almost Olympian grace and poise recall the spirit if not the letter of Mozart." The romantic third movement replaces the usual scherzo. It is ternary in form, like the preceding movement, and utilizes the warmest tone colors of the orchestra.

The finale begins with a sinuous theme of brooding character. A brief, chant-like processional derived from the Slavic theme of the second movement provides contrast. Further thematic material is introduced (one theme is arch-shaped; the other, more rhythmically vigorous) and well-examined. Brahms dispensed here with a true development section, but combined its function with that of the recapitulation as a way of tightening the structure. As the end of the movement nears, the tonality returns to F major, and there is a strong sense of struggle passed. The tension subsides, and the work ends with the ghost of the opening movement's main theme infused with a sunset glow.

Summing up the effect and masterful technique of Brahms' Third Symphony, Donald N. Ferguson wrote, "Beneath the joyous surface of this work is such certainty of structure, such inescapable logic, and such unbroken continuity of thought that one can hardly find, even in Bach, a more satisfying example of these qualities."

Concerto No. 1 for Violin and Orchestra in D Major, Op. 19

Sergei Prokofiev

Composed in 1915-17.

Premiered on October 18, 1923 in Paris, with Marcel Darrieux as soloist.

Very early in his career, Sergei Prokofiev classified his music into four distinct styles: classical or neo-classical; modern; toccata or motoric; and lyrical. It was largely in this last style that he composed his First

Violin Concerto. Indeed, the composer himself cited the lovely opening theme as an example of his lyricism. Given that Prokofiev was one of the foremost disciples of modernity at the time, however, such a romantic notion of melody raised a few eyebrows. In point of fact, he often composed works in more than one of his four manners simultaneously when he was young, and just when a particular faction would hold him up as a model of its specific bias, out popped a Prokofiev piece that just did not do what it was expected to do. He took the greatest delight in this kind of surprise, and one of the continuing themes running through his early works is a dedicated nose-thumbing that missed few musical camps.

Such was the case with this Concerto. The modernists appeared at the premiere expecting a thorny, dissonant musical thunderbolt in Prokofiev's most raucous, avant-garde style--a work for solo violin and orchestra comparable to the tumultuous Scythian Suite, which had taken human sacrifice as its topic. What they heard was a tender, autumnal essay of beautiful timbre and inspired melodies. The modernists were, of course, disappointed, but even the conservatives still felt that they could not trust Prokofiev to continue producing such ingratiating music, so the 1923 premiere fizzled. The reviews were not so much critiques of the performance and the new composition as expressions of sympathy for the "unfortunate soloist," Marcel Darrieux. It was not until Joseph Szigeti espoused the Concerto in 1935 and played it all over the world that it became accepted as a masterwork. There is in this incident an important lesson about second hearings and performances by sympathetic artists.

The gentle mood that pervades this Concerto is established immediately at the beginning by the beautiful principal theme, of which Prokofiev's biographer Israel Nestyev wrote, "It is impossible to find in any of his early works a melody so simple and clear, so soulful and worm. . . [It] is typical of Prokofiev's lyricism--serene, contemplative, and devoid of emotional stress or psychological complexities." A quickening of the tempo introduces the second theme, a melody which is filled with flashing ornamentation and insistent rhythmic motion. After a pause, the development begins quietly as the woodwinds chant the main theme. The second theme is soon added, and the two melodies are explored simultaneously to reach the highest point of intensity in the movement. Only the lyrical main theme returns in the recapitulation, reaching an ethereal close among the sounds of harp, winds and solo violin in the movement's final pages.

In a reversal of the traditional procedure, the fast movement in this Concerto comes second. This central scherzo, an example of Prokofiev's toccata or motoric style, is in the form of a compact rondo. The theme flies upward into the soloist's glistening high register, demonstrating that

this movement is to be more overtly virtuosic than the preceding one. Two episodes are placed between the returns of the main theme: one is a rhythmically steady motive in walking eighth-notes, the other an off-beat, repeated-note figure comprising a melody of small intervals. A quick punctuation brings this scherzo to an abrupt close.

La valse, poème chorégraphique

Maurice Ravel

Composed in 1919-20.

Premiered on December 12, 1920 in Paris, conducted by Cailee Chevillard.

Ravel first considered composing a musical homage to Johann Strauss as early as 1906. The idea forced itself upon him again a decade later, but during the years of the First World War he could not bring himself to work on a score which had the tentative title of "Wien" ("Vienna"). Since the War had sapped a great deal of Ravel's energy, causing his health to be precarious for the rest of his life, it was a proposal from the ballet impresario Sergei Diaghilev in 1919 that spurred the composer to undertake his first original orchestral work since *Daphnis et Chloé* was completed in 1912. Diaghilev hoped to pair Ravel's new work with Stravinsky's *Pulcinella*, but upon its completion the impresario was dissatisfied with *La Valse* ("a masterpiece, but it's not a ballet," he said), which then had to wait until 1929 for its stage premiere under Ida Rubinstein.

In January 1919 Ravel was completely immersed in the composition of his tribute to Vienna--"waltzing frantically," as he wrote. He saw *La Valse* both as "a kind of apotheosis of the Viennese waltz" and as a "fantastic and fatefully inescapable whirlpool." The "inescapable whirlpool" was the First World War toward which Vienna marched in three-quarter time, salving its social and political conscience with the luscious strains of Johann Strauss. There is more than a touch of the surreal in *La Valse*. Familiar and real things are placed against a background strange and a little threatening in its disorienting effect. This artifice paralleled the situation that Ravel saw as characteristic of late 18th-century Vienna in particular and Europe in general.

A surrealistic haze shrouds the opening of *La Valse*, a vague introduction from which Ravel allows fragments of his themes to emerge gradually. In the composer's words, "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disappear,

the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial court ball about 1855." In the form typical of the Viennese waltz, several continuous sections follows, each based on a different melody.

At the half-way point of the score, however, the murmurs of the introduction return, and the melodies heard previously in clear and complete versions are now fragmented, played against each other, and are unable to regain the rhythmic flow of their initial appearances. Persistent rustlings in the low strings and woodwinds, flutter-tongue wails from the flutes, snarling muted brass, abrupt and violent crescendos challenge the old waltz melodies. The musical panacea of 1855 cannot smother the reality of 1915, however, and the music becomes consumed by the harsh thrust of the roaring triple meter transformed from a seductive dance into a demonic juggernaut. The dissonances grind, the rhythms become brutal, the orchestral colors blaze as the world of order is sucked toward the awaiting cataclysm in what Ravel called "a fantastic and fatal sort of dervish's dance." At the almost unbearable peak of tension, the dance is torn apart by a five-note figure spread through the entire orchestra, a figure so alien to the triple meter that it destroys the waltz and brings this brilliant, forceful and disturbing work to a shattering close.

Music at Midday

Brett Zumsteg, Coordinator

Rhapsody, Op. 11, no. 1

Ernst von Dohnanyi

Pamela Watkins, Piano

Piano Quintet, Op. 81

Antonin Dvorak

Allegro, ma non tanto

Dumka: Andante con moto

Scherzo: Furiant-Molto vivace

Finale: Scherzo

Jeffrey Dee Olpin, Violin

Judy Fletcher, Violin

Nancy Call, Viola

Lynds Pickett Cronenwett, Cello

Robert Nakea, Piano

January 20, 1988

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

STANFORD OLSEN
tenor

PHILLIP FARRIS
piano

7:30 p.m.
Wednesday, January 20, 1988
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

I

Come again, sweet love doth now invite
The lowest trees have tops
Fine knacks for ladies
Weep you no more, sad fountains
A shepherd in a shade

John Dowland
(1563-1626)

II

It was in the early spring, op. 38, no. 2
Do not leave me, op. 27, no. 3
Amid the noise of the ball, op. 38, no. 3
Does the day reign? op. 47, no. 6

Peter Ilyich Tchaikovsky
(1840-1893)

III

Nachtstück
Der Tod und das Mädchen
Erkönig

Franz Schubert
(1797-1828)

PAUSE

IV

On Wenlock Edge
1. On Wenlock Edge
2. From far, from eve and morning
3. Is my team ploughing?
4. Oh, when I was in love with you
5. Bredon Hill
6. Clun

Ralph Vaughan Williams
(1872-1958)

V

Memories--A, Very Pleasant- B, Rather Sad
The Greatest Man
Remembrance
Two Little Flowers
Charlie Rutlage
He is there!

Charles Ives
(1874-1954)

Tchaikovsky:

It was in the early spring, op. 38, no. 2

It was in the early spring,
when, smiling before me,
you lowered your eyes;
when, in response to my love,
you humbly acquiesced.
O life, O forest, O light of day,
O youth, O hope!
Tears flow from my eyes when
I contemplate your beloved features. (Tolstoy)

Do not leave me, op. 27, no. 3

Do not leave me, my friend, stay with me!
Do not leave me, you are my consolation.
Closer than we are together,
closer we cannot be;
a love more pure, more keen, more strong
we could not conceive.
When you stand before me, head sadly drooping,
O, please do not leave me! (A. A. Fet)

Amid the noise of the ball, op. 38, no. 3

Amid the noise of the ball,
perturbed by our worldly fusses,
I happened to see you, but
Mustery masked your features.
Only your eyes looked distressed;
your voice had a wonderful sound,
like the sound of a far-away reedpipe
like a wave, rolling in the sea.
Your fine figure captivated me,
and so did the pensive look on your face,
and your laughter, sad and clear,
has resounded ever since in my heart.
In the lonely hours of the night,
I like to lie down awhile when I'm tired,
and I see your sad eyes, I hear your gay talk.
And I fall asleep sadly, yes, sadly;
and sleep in mysterious dreamlands.
I do not know whether I love you,
but it seems to me...that I do! (Tolstoy)

(Tchaikovsky con't)

Does the day reign? op. 47, no. 6

In the tumult of life
my heart has become inflamed anew
for you! For you!
And to my last breath
my thoughts and my songs
will go to you! To you! (Apukhtin)

Schubert:

Night-piece

When the mist spreads over the mountains
and the moon struggles with the clouds,
the old man takes up his harp.
And calls out, and sings to the forest,
softly; "Thou, holy night!
Soon will all be ended.
Soon will I sleep the long sleep
which will redeem me from all sorrows."
The green trees rustle:
"Sleep well, old man."
The grass-blades whisper:
"We will cover his resting place."
And some dear bird calls:
"O let him rest in this tomb of earth."
-The old man hears.
-The old man is silent.
Death has drawn near to him. (Mayrhofer)

Death and the Maiden

Pass, o pass by! Go, thou wild skeleton!
I am still young: go dearest! touch me not!
--Give me your hand, lovely, sweet image!
I am a friend, and come not to punish.
Be of good cheer! I am not wild,
You shall softly sleep in my arms. (Claudius)

(Schubert con't)

Erlkönig

Who rides so late through night and wind?
It is a father with his child;
He has the boy well in his arms,
He holds him sure, he keeps him warm.

My son, why do you hide your face in fear?
Father, do you not see the Erl-king?
The Erl-king with crown and train?
My son, that is a streak of mist.

"Sweet child, come, go with me!
Such lovely games I'll play with you;
Such beautiful flowers are on the river bank;
My mother has many golden robes. . ."

My father, my father! do you not hear
What Erl-king softly promises me?
Be calm, stay calm, my child;
It is the wind, rustling in the dry leaves.

"My father, my father! Don't you see
Erl-king's daughters there in the dusk?
My son, my son, I see it plainly.
It is the gleam of the old grey willows.

"I love thee, child, thy beautiful form!
And art thou unwilling, I will use force!"
My father, my father! Now he takes hold of me!
Erl-king has done me an injury!

The father shudders. He rides more quickly.
He holds the moaning child in his arms.
He reaches the homestead with desperate urgency.
In his arms, the child was dead. (Goethe)

STANFORD OLSEN, *tenor*

Stanford Olsen, winner of the 1985 Metropolitan Opera National Council Auditions, made his Metropolitan Opera debut as Arturo in *I Puritani* opposite Dame Joan Sutherland on December 18, 1986. This past summer he made his debut as Almaviva in *Il Barbiere di Siviglia* with the Wolf Trap Opera.

In the 1987-88 season, as a participant in the Metropolitan Opera's Young Artist Program, Mr. Olsen will sing Nemorino in *L'Elisir d'Amore* in the "Met in the Parks" Series. He also makes his debut in February 1988 with the Miami Opera as Don Ottavio in *Don Giovanni*.

As guest soloist, Stanford Olsen was heard this past summer with the Mostly Mozart Festival at Lincoln Center and this season makes his Indianapolis Symphony debut under Raymond Leppard. He has also appeared with the Utah Symphony on several occasions including performances of *Elijah* with Sherrill Milnes.

Mr. Olsen made his Carnegie Recital Hall debut in 1987 singing Tchaikovsky Songs (in Russian) with pianist Israella Margalit. Other guest engagements have included Cincinnati Chamber Orchestra, San Diego Master Choral, Cincinnati Choral Society, Salt Lake City Pro Musica, Choeur de la Radio Suisse Romande (Honegger's *King David*), and Cincinnati Conservatory (*Die Schöne Müllerin*), among others.

Stanford Olsen's long list of awards include the American Opera Auditions, the Eleanor Steber Music Foundation Award, and the Ralph G. Corbett Opera Award from the Cincinnati College Conservatory of Music, where he was a scholarship student. Mr. Olsen also studied at the University of Utah and the Aspen Music Festival.

PHILLIP FARRIS, *piano*

Phillip Farris recently completed graduate studies in accompanying at the College-Conservatory of Music in Cincinnati where he previously had earned a Masters Degree in piano performance. While at CCM, Mr. Farris held a Graduate Assistantship in opera as a coach and rehearsal accompanist. Mr. Farris studied piano with Bela Siki at the University of Washington and with Frank Weinstock at CCM. He coached chamber music with Eva Heinitz and Dan Welcher, and operatic repertoire with Italo Tajo. He was a finalist in 1986 for the Artistic Ambassador Program and was an official accompanist for the American Horn Competition in 1987. Mr. Farris has been heard in recital with hornists Christopher Leuba and Lowell Greer and cellist, Dr. Ronald Crutcher, in addition to others. He is currently working as a free-lance accompanist in the Cincinnati area.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 22, 1988 - 7:30 p.m.
Madsen Recital Hall

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violin

JUDY FLETCHER

violin

NANCY CALL

viola

LYNDS PICKETT CRONENWETT

cello

ROBERT NAKEA

piano

String Quartet No. 3, in B-flat, op. 67

Johannes Brahms
(1833-1897)

Vivace

Andante

Agitato (Allegretto non troppo)

Poco allegretto con variazioni doppio movimento

Piano Quintet, op. 81

Antonin Dvorak
(1841-1904)

Allegro, ma non tanto

Dumka: Andante con moto

Scherzo: Furiant--Molto vivace

Finale: Allegro

DANCE IN CONCERT



January 21, 22, 23 in the deJong Concert Hall at 7:30 p.m.

Matinee Jan. 23 at 2:00 p.m.

DANCE IN CONCERT 1988

BALLET MECHANIQUE

Choreography:

Pat Debenham

Music:

Antheil

Dancers: The Dancers' Company

Todd Allen	Len Barnes	T. Maylene Burns
Liz Claridge	Becky Dyer	Lisa Ford
Debra Harman	Laura Kerr	Francis Rosario
Barbara Thatcher	Denae S. Lambert	

Faculty Piano Quartet:

Doug Humphries	Paul Pollei	Ron Staheli	Mack Wilberg
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Members of the Percussion Ensemble:

Kevin Cope	Darren Duerden	Jim Jackson
Mark Martin	Brian McKibben	Jeff Paris
Mikel Poulsen	Jason Willard	

Set & Masks:

David Anderson

Costumes:

Kathie Debenham

Program Note:

Collaborations are exciting. This joint work of Ballet Mechanique bring together members of the Dance, Music, and Art departments that allows us to enjoy Antheil's score in a unique way. Originally composed in 1924-25 as a film score it was re-edited in 1952-53 for an ensemble. Antheil's own program notes give insight to the joint work that you see this evening. "I hesitate to give any program to any piece of music, preferring to have it speak for itself. However, and if this piece had any program beyond that outlined above, it would be towards the barbaric and mystic splendor of modern civilization; mathematics of the universe in which the abstraction of 'the human soul' lives".

About the Company:

The Dancers' Company was organized in 1975 by Kathie Debenham. Fashioned after the philosophy of the Artist in Education program, the company has taught and performed throughout the U.S. from Puerto Rico to Hawaii. The company's first international tour in 1985 took them to the Orient. This spring the company members will share their love of dance with the people in Argentina, Chile and Uruguay.

About the Choreographer:

A BYU faculty member and The Dancers' Company artistic director of eleven years, Pat Debenham has represented the university nationally and internationally as a teacher, choreographer, performer, and movement specialist. He is also Co-Artistic Director of CONTEMPORARY DANCEWORKS, a professional modern dance company based in Utah Valley. Prior to coming to the university, he performed professionally with the Moving Company of Los Angeles. His works are found in the repertoires of several dance companies, including Repertory Dance Theatre, for which he restaged "Dust Bowl" in November 1983. Most recently, he has restaged "Much of the Heart Left Unsaid" for Pasadena Dance Theatre.

LIKE FIRE BURNING

Choreographic Direction:

Marilyn Berrett

Music:

Rick Chitwood

Dancers:

Todd Allen	Tami Arbon	Cindy Boyce
T. Maylene Burns	Mel Claridge	Lisa Ford

Soloist:

Kathleen Sheffield

Costumes:

Kathie Debenham and Mary Jane Wadley

Program Note:

The weight of personal guilt and despair, contrasted by the hope felt while singing hymns, sparked both the original yet familiar music and movement of this "hymn-dance".

About the Composer:

Rick Chitwood is enjoying his second year as a faculty member at BYU. His varied background began in Wisconsin, followed by a move to Denver, Colorado, where he taught and composed for the Loretto Heights College dance department. Rick has received composer grants from the Wisconsin Arts Council, Loretto Heights College and BYU. Most recently, he was a pianist for the Sundance Institute's Choreographic laboratory and the Twyla Tharp Dance Company.

About the Choreographer:

Marilyn Berrett received her Bachelors degree in dance from the University of Utah, and her masters degree from BYU where she joined its dance faculty in 1985. Her choreography has appeared in musical theatre, opera, and modern dance production throughout Utah.

PAUSE (5 minutes)

FOUR SHAKESPEAREAN WOMEN

Choreography:

Caroline Prohosky, 1972

Music:

Rick Chitwood

Dancers:

Juliet: Amy Clark

But, soft! What light through yonder window breaks?

It is the east, and Juliet is the sun!

The Tragedy of Romeo and Juliet Act II, scene ii

Desdemona: Melonie Mullen

And yet I fear you, for you are fatal...

Some bloody passion shakes your very frame...

Kill me tomorrow, let me live tonight!

The Tragedy of Othello, the Moor of Venice

Act V, scene ii

Kate: Lisa Ford

From all such devils, good Lord deliver us!

The Taming of the Shrew Act I, scene i

Ophelia: Heather Pabst Sanders

Poor Ophelia,

Divided from herself and her fair judgement.

The Tragedy of Hamlet, Prince of Denmark

Act IV, scene V.

Costumes:

Design and Construction: Susan Whitfield

Assistance and Construction: Mary Jane Wadley,

Caroline Prohosky

Lighting Design:

Gary Hopkinson

About the Choreographer:

Caroline Prohosky is enjoying her second year as a faculty member at BYU. Beginning her study of dance at BYU, she later graduated with her master's degree from UCLA in 1980. She directed her own dance company in Los Angeles, being honored to perform as a part of the Los Angeles Dance Alliance series. During that time she taught at Santa Monica College, and guest taught at other academic institutions in the area. She says, "Choreography is to me a game, a puzzle, but it is also a journey and a discovery. The agony of the work can be down right frightening - and we don't always find all the answers. But the answers we do find are treasures buried so deep in the heart that there they remain always glistening with a bit of hope.

LEGACY

Choreography:

Les Ditson

Music:

Rick Chitwood

Dancers: (in order of appearance)

Les Ditson	Frances Rosario	Todd Allen
Laura Stewart	Penny Capseron	Barbara Thatcher
Laura Pierce	Angela Nyre	Cammie Jordan
Rosanna Love		

Costumes:

Les Ditson

Program Note:

"...the beautiful world of nature was given mankind to replenish and subdue in appropriate balance. What legacy do we create for our grandchildren if we addict our children to our parents' habits of *subduction* - *without* - *replenishment*? Who will take responsibility before the nature is replaced by mankind?"

- Oliver Allen -

Sets and music for "Legacy" were made possible by a faculty fellowship award from the College of Physical Education. Thanks to the faculty, administration and students of the department of dance for their support.

About the Choreographer:

Les Ditson has a Master's degree in dance from UCLA. He has toured internationally with the dance companies of Alwin Nikolais and Murray Louis, and received numerous grants for work in multi-media while directing his own "Great Chazy Dance Company." Les joined the BYU faculty in 1982.

INTERMISSION (10 minutes)

PARABLE

Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom. And five of them were wise, and five were foolish. They that were foolish took their lamps, and took no oil with them: But the wise took oil in their vessels with their lamps. While the bridegroom tarried they all slumbered and slept. And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him. Then all those virgins arose, and trimmed their lamps. And the foolish said unto the wise, Give us of your oil; for our lamps are gone out. But the wise answered, saying, Not so; lest there be not enough for us and you: but go ye rather to them that sell, and buy for yourselves. And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage: and the door was shut. Afterward came also the other virgins, saying, Lord, Lord, open to us. But he answered and said, Verily I say unto you, I know you not. Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh.

Matthew 25:1-13

Artistic/Choreographic Directors:

Cathy Black, Kathie Debenham, Christine Ollerton

Original Score:

Murray Boren

Music:

BYU Philharmonic Orchestra, Dr. Clyn Barrus, director

Vocal Soloist:

Marilyn C. Rudolph

Costume Design and Construction:

Mary Jane Wadley

Lighting Design:

Gary Hopkinson

Lamp Design and Construction:

Neil J. Vanderpool

Dancers: (in order of appearance as soloists)

Michelle M. Harrast - Purity of Heart

Christine Ollerton - Ordinances

Jana Shumway - Service

Cheryl P. Allgaier - Unrighteous Power and Ego

Graciela Torino - Works of Darkness

Kathie Debenham - Repentance

Cathy Black - Indulgence and Excess

Pamela S. Musil - Vanity and Riches

Kimberly Butterfield - Pleasures of the World

Peggy Caughey - Consecration of Talents

Program Note:

PARABLE was inspired by characters in "The Ten Virgins", a painting by Utah artist Gayla P. Larson. Each soloist represents a quality/characteristic which may be found in each of us as individuals.

About the Choreographers:

PARABLE marks yet another of several collaborations by BYU faculty members Cathy Black, Kathie Debenham, and Christine Ollerton who are all actively involved in the presentation of works with religious significance. Several of these works have been staged in the past as part of annual BYU Women's Conferences which, once again this April, will provide a forum for the presentation of PARABLE.

Funded by BYU Faculty Research Grants

I WANT, I CAN'T REMEMBER

Choreography:

Ford Evans

Music:

Odetta

Dancers: The Dancers' Company

Todd Allen Len Barnes T. Maylene Burns (T,S matinee)
Liz Claridge (F,S) Pat Debenham Becky Dyer (T,S matinee)
Lisa Ford Denae S. Lambert Frances Rosario (F,S) Barbara Thatcher

Costumes:

Kathie Debenham, Mary Jane Wadley
after design by Jan Elam

About the Choreographer:

Former principle dancer with RDT Mr. Evans is now a Professor of Modern Dance at the University of Utah.

ACKNOWLEDGEMENTS

Dance in Concert Director.....Pat Debenham
Technical Director.....Joe White
Lighting Designer.....Mark Williams
Promotional Director.....Thomas Murdock
Ticket Office.....Paul Duerden
Sound.....Media Services

MODERN DANCE FACULTY

Cathy Black	Marilyn Berrett	Peggy Chaughey
Rick Chitwood	Kathie Debenham	Pat Debenham
Les Ditson	Sara Lee Gibb	Chris Ollerton
Caroline Prohosky	Graciela Torino	

UPCOMING PERFORMANCES

Ballroom Dance Company Concert.....February 19 & 20
Ballet in Concert.....February 24-27
Evening of Dance (children).....March 2-4
The Dancers' Company in Concert.....March 10 & 11
Cougarette Showcase.....March 17 & 18
Dancensemble Showcase.....March 24 & 25
Senior Projects.....March 31 & April 1

Sponsored by : College of Physical Education
Clayne R. Jensen, Dean
Department of Dance
Phyllis Jacobson, Chairman
Division of Modern Dance
Sara Lee Gibb, Director

Music at Midday
Brett Zumsteg, Coordinator

Sonata, K.282
Adagio
Menuetto
Allegro

W.A. Mozart

Papillions, Op. 2

Robert Schumann

Pamela Watkins, Piano

January 25, 1987

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, January 26, 1988 - 6:00 p.m.
Madsen Recital Hall

VISITING ARTIST SERIES

RONA COMMINS
soprano

Assisted by:

GAYLEN HATTON
horn
BARBARA SHUMWAY
flute
JEFFREY SHUMWAY
piano

I

Alma del core	Antonio Caldara (1670-1736)
Lasciatemi morire!	Claudio Monteverdi (1567-1643)
Sebben, crudele	Antonio Caldara

II

Auf dem Strom	Franz Schubert (1797-1828)
Liebhaber in allen Gestalten	Franz Schubert
Rastlose Liebe	Franz Schubert

III

Ah se in ciel, benigne stelle, K. 538

Wolfgang Amadeus Mozart
(1756-1791)

IV

Balm in Gilead

Arr. by H. T. Burleigh

Stan' Still Jordan

Arr. by H. T. Burleigh

Glory Hallelujah to the New-born King

Arr. by Hall Johnson

V

Bravura Variations on a Theme of Mozart

Adolphe Adam
(1803-1856)

RONA COMMINS, *soprano*

Characterized as "an enormous talent" with "a voice of striking beauty", Rona Commins has sung to critical acclaim in Europe and the United States. During graduate studies with Tito Gobbi at the Villa Schifanoia in Florence, Italy, Ms. Commins was awarded the bronze medal for her performance in the Mezz'Agosto Musicale. She is the winner of the San Francisco Opera Regional Auditions and the National Federation of Music Clubs' Young Artist Auditions. Holder of a Masters Degree in Music, Ms. Commins has studied under teachers and coaches from the Metropolitan and Glyndebourne. She has sung under Baldo Podic of Lyric Opera, Chicago, Craig Rutenberg of the Metropolitan and Glyndebourne, George Poselle of the Metropolitan, and Vicente LaFerla of Genoa Opera. Her next out-of-state commitments are as Concert Artist and Master Teacher for Universities in Utah and Idaho. Rona Commins is a member of Mu Phi Epsilon International Music Fraternity.

Music at Midday

Brett Zumsteg, Coordinator

Sonata in E Major, Op. 109

Ludwig van Beethoven

Vivace, ma non presto

Prestissimo

Tema con variazione

Barcarolle, Op. 61

Frederic Chopin

Sonata No. 1, Op. 22

Alberto Ginastera

Allegro marcato

Steve Erickson, Piano

January 27, 1988

BRIGHAM YOUNG YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, January 27, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL SERIES

PAMELA KAY WATKINS
piano

Student of Paul Pollei

Rhapsody in G Minor, op. 11, no. 1

Ernst von Dohnanyi
(1877-1960)

Sonata in E-flat Major, K. 282

Wolfgang Amadeus Mozart
(1856-1791)

Adagio
Menuetto
Allegro

INTERMISSION

Sonata in D Major, K. 29

Domenico Scarlatti
(1685-1757)

Papillons, op. 2

Robert Schumann
(1810-1856)

Caprice espagnol, op. 37

Moritz Moszkowski
(1854-1925)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, January 28, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL SERIES

SUSAN STOCK

flute

Student of Ted Wight

JEFFREY ROMERO

piano

Suite paysanne hongroise

Béla Bartók--Arma
(1881-1945)

Chants populaires tristes
Scherzo
Vieilles danses

Four Excursions for Guitar and Flute

Frederic Hand
(1947-)

Andante con moto
Allegro vivace
Andante giocoso
Giocoso

Brendan Terry, *guitar*

Sonata No. 4 in A Minor, op. 1

George Frideric Handel
(1685-1759)

Larghetto
Allegro
Adagio
Allegro

Brendan Terry, *guitar*

INTERMISSION

Contrastes I

Eugene Bozza
(1905-)

Andante
Moderato
Allegretto
Larghetto sostenuto
Allegro

Scott Bergeson, *trombone*

Sonata in A Major

César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitative--Fantasia
Allegretto poco mosso

Thursday, January 28, 1988 - 7:30 p.m.

STUDENT RECITAL SERIES

MARK WATKINS

Student of Dr. C. Raymond Smith

JEFFREY ROMERO

Concerto in B-flat Major, F 8, no. 35

Antonio Vivaldi--Watkins

Allegro non molto

Largo

Allegro

Suite française pour saxophone seul

Pierre Max Dubois

Prélude

Courante

Sarabande

Gavotte I

Gavotte II

Bourrée

Menuet

Gigue

Sonata for B-flat Tenor Saxophone and Piano

Leon Stein

Allegro vivace

Adagio

Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, January 29, 1988 - 7:30 p.m.
Provo Tabernacle

UNIVERSITY ENSEMBLE SERIES

WINTER CHOIRFEST

CONCERT CHOIR
Mack Wilberg, *director*

UNIVERSITY CHORALE
Stephen Green, *director*

WOMEN'S CHORUS
Martha Sargent, *director*

MEN'S CHORUS
Mack Wilberg, *director*

I

Praise to the Lord, The Almighty

Arr. by John Rutter

Combined Choirs and Instrumental Ensemble

II

O Be Joyful in the Lord

Gilbert Martin

Come, Peace of God

Eugene Butler

Epitaph on John Jayberd of Diss
from, *Five Tudor Portraits*

Ralph Vaughan Williams
(1872-1958)

Down in the Valley

Arr. by George Mead

Hava Nagila

Arr. by Bryan Davies

Brigham Young University Men's Chorus

III

The Morning Breaks

George Careless--Green
(1839-1932)

The Light of the World

Paul Sjölund

Brigham Young University Chorale

IV

Il est bel et bon

Pierre Passereau
(1509-1547)

E'en so Lord Jesus Quickly Come

Paul Manz
(1919-)

Sanctus, from *Missa Hosanna*

Noël Goemanne
(1926-)

Alleluia, from *The Place of the Blest*

Randall Thompson
(1899-1984)

Father William, from *Alice in Wonderland*

Irving Fine
(1914-1962)

Brigham Young University Women's Chorus

V

Gloria

Arnold Freed
(1962-)

Concert Choir and Instrumental Ensemble

Psalm 121

Heinz Weiner Zimmermann
(1930-)

Wachet auf, ruft uns die Stimme

Heinz Weiner Zimmermann

The Lord is My Shepherd

Arr. by Mack Wilberg

Brigham Young University Concert Choir

VI

Redeemer of Israel

Arr. by Mack Wilberg

Combined Choirs and Instrumental Ensemble

Upcoming Choral Events

February 4	University Singers Provo Tabernacle - 7:30 p.m.
February 19	Men's Chorus with Wind Symphony Provo Tabernacle - 7:30 p.m.
March 1	Concert Choir de Jong Concert Hall - 7:30 p.m.
March 8	Men's and Women's Chorus de Jong Concert Hall - 7:30 p.m.
March 25	University Singers de Jong Concert Hall - 7:30 p.m.
April 7-8	Combined Choirs with Philharmonic Orchestra de Jong Concert Hall - 7:30 p.m.

William Race, piano

PROGRAM

French Suite in E Major

Allemande
Corrente
Sarabande
Gavotte
Bouree
Menuet
Gigue

Johann Sebastian Bach
(1685-1750)

Carnaval, op. 9

Preamble
Pierrot
Arlequin
Valse Noble
Eusebius
Florestan
Coquette
Replique
Papillons
A.S.C.H.--S.C.H.A.
Chiarina
Chopin
Estrella
Reconnaissance
Pantalon et Columbine
Valse Allemande
Paganini
Aveu
Promenade
Pause
Marche des "Davidsbundler" contre les Philistins

Robert Schumann
(1810-1856)

INTERMISSION

Sonatine

Modéré
Mouvement de Menuet
Animé

Maurice Ravel
(1875-1937)

L'isle joyeuse

Claude Debussy
(1862-1918)

Nocturne in C Minor, op. 48, no. 1

Frédéric François Chopin
(1810-1849)

Etude in E-flat Major, op. 10, no. 11

Frédéric François Chopin

Ballade in F Minor, op. 52

Frédéric François Chopin

Madsen Recital Hall

Friday, January 29, 1988 7:30 p.m.

**BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES**

RIRIE-WOODBURY DANCE CO.

7:30 p.m
Saturday, January 30, 1988
de Jong Concert Hall
Harris Fine Arts Center

CRAPS (1985)

Score

Lighting Design

Labarbera/Johnson

Ingra Draper

Caren Carino, Karin Frank, Janice Haws,

Keith Johnson, Robert Martinez, Lynn Walter Topovski

Karin Frank

The music for the first and third sections was recorded at a live improvisational performance in Seattle in 1980. These same sections were originally choreographed and set on the Bill Evans Dance Company and the second section was specifically choreographed for the Ririe-Woodbury Dance Company.

CELLO SUITES (1987)

Musical Score

Costumes

—

Bach Cello Suites

Sandra Woodall

Ingra Draper

Caren Carino, Karin Frank, Janice Haws,

Keith Johnson, Robert Martinez, Lynn Walter Topovski

This dance was made possible by a special grant from the St. George Hilton and is dedicated to Victoria Morgan's parents, John and Daisy Morgan. Additional funding was provided by Obert C. Tanner, Nick Vidalakis, and the National Endowment for the Arts.

INTERMISSION

A MASQUE (1987)

World Premiere

Choreography	Donna White
Musical Score	Traditional Medieval, Michel Portal, Maurice Jarre, Lucas Foss, Jon Scoville
Tape Collage	Donna White
Costumes and Masks	Jan Elam (from paintings by Max Ernst)
Lighting Design	Kenneth White
Set Design	Donna White
Set Construction	Linda Phillips
Hair Design	Randee Cathey

Characters:

Incantrix	Karin Frank
Peasant	Keith Johnson
Bird-Warrior	Lynn Walter Topovski
Knight	Robert Martinez
Ladies	Caren Carino, Janice Haws

Special thanks to Ballet West and Jon Scoville. This work was supported by an Individual Choreographic Fellowship from the National Endowment for the Arts.

IN STAGES (1986)

Choreography	Joan Woodbury
Musical Score	Dan Markosian
Costumes	Linda Phillips
Lighting Design	Ingra Darper

TREAD SOFTLY AS YOU ENTER

Caren Carino, Karen Frank,
Janice Haws, Keith Johnson,
Robert Martinez, Lynn Walter Topovski

THE SHINE OF THE CENTER

Lynn Walter Topovski,
understudy, Robert Martinez

INSIDE THE GEODE

Janice Haws, Keith Johnson, Karin Frank,
Robert Martinez

FLAMBOUYANT PATHWAYS

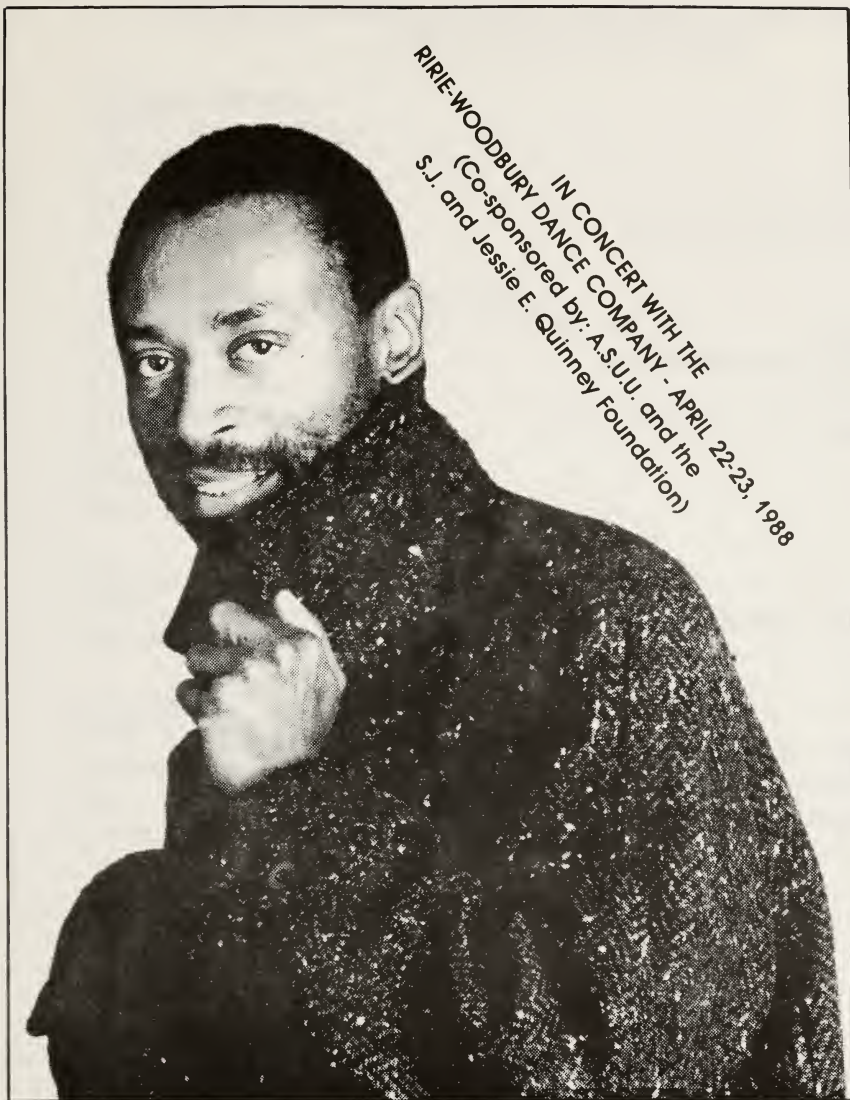
Caren Carino, Robert Martinez,
Lynn Walter Topovski

COMING INTO PLACE

Caren Carino, Karin Frank, Janice Haws,
Keith Johnson, Robert Martinez, Lynn Walter Topovski

This dance was made possible in part by a University of Utah
Research Grant.

BOBBY MCFERRIN



IN CONCERT WITH THE
RIRIE-WOODBURY DANCE COMPANY - APRIL 22-23, 1988
(Co-sponsored by: A.S.U.U. and the
S.J. and Jessie E. Quinney Foundation)

That's right, we're going to team up with GRAMMY AWARD-WINNING Vocalist Bobby McFerrin for a ONCE-IN-A-LIFETIME evening of innovative music and dance, April 22-23 1988 at the Capitol Theatre. RESERVE YOUR TICKETS WELL IN ADVANCE OF THIS SELLOUT PERFORMANCE BY CALLING 328-1062 TODAY! Student and group discounts available.

"THE FINEST" JAZZ SINCE 1939

BLUE NOTE


ririe woodbury

010111580008



MISS MARY J. [illegible]

[illegible text]

RIRIE-WOODBURY DANCE COMPANY ADMINISTRATIVE
AND PRODUCTION STAFF

Artistic Direction

Shirley Russon Ririe	Artistic Director
Joan Woodbury	Artistic Director
Lynn Walter Topovski	Assistant Artistic Director
Ingra Draper	Technical Director/Stage Manager

Administrative and Production Staff

Art Waber	Executive Director
Susan Jarman	Company Manager/Booking Agent
Kathy Cameron	Office Manager
Arthur Pembleton	Visual Director for Educational Videos
Linda Phillips, Marsha Barton	Costumes
Mikel Covey, Mark Wagner	
Brent Herridge	

Dancers

Caren Carino, Karin Frank, Janice Haws, Keith Johnson, Robert Martinez, Lynn Walter Topovski

Information

Ririe-Woodbury Dance Company is a non-profit organization in residence at the Capitol Theatre, 50 West 200 South, Salt Lake City, Utah 84101. Further information on educational and performance residencies may be addressed to:

Ririe-Woodbury Dance Company
P. O. Box 11566
Salt Lake City, Utah 84147
(801) 328-1062

SHIRLEY RUSSON RIRIE - Artistic Director

is a professor in the Department of Modern Dance at the University of Utah and holds M. F. A. from New York University. Ms. Ririe has choreographed over sixty works for the Ririe-Woodbury Dance Company and other professional companies. Two of her works "Prisms" and "Lochinvar", have been Labonated. In 1974, she was the recipient of a choreographic grant from the National Endowment for the Arts for "Paper Piece". She has choreographed several works under the auspices of the University of Utah research grants. She is currently serving on the national certification team for "Young Audiences."

JOAN WOODBURY - Artistic Director

is also a Professor of Modern Dance at the University of Utah. she has taught and performed internationally and has been on the teaching staff for Alwin Nikolais and Murray Louis in New York for several years. Ms. Woodbury was the recipient of a grant from the Chimera Foundation in New York for "Bus Stop". She choreographed the Santa Fe Opera's American premiere of "Help, Help the Globolinks", and has received grants from the University of Utah research committee for several works as well as choreographic grants from the National Endowment of the Arts. She has been a panelist for the Artists-in-Education program, National Endowment for the Arts.

INGRA DRAPER - Technical Director

was Pioneer Memorial Theatre's assistant lighting director. She has designed lights for five Main Stage productions: *Sound of Music*, *Life with Father*, *Charley's Aunt*, *Oliver!*, and *Arsenic and Old Lace*. She has lighted *Heart Break House*, *The American Buffalo* and *Dear Liar* at Salt Lake Acting Company, and recently designed the lighting for *A Funny Thing Happened on the Way to the Forum*. She has also been road company electrician for Doodles Mime Company. Ms. Draper received a B. F. A. in theatre design from the University of Utah.

LYNN WALTER TOPOVSKI - Assistant Director/Dancer

a native of Wooster, Ohio, joined Ririe-Woodbury in 1973 after studying dance at Ohio University and the University of Utah. He has studied with Alwin Nikolais, Murray Louis, Bill Evans, Jan Van Dyke, Virginia Freeman and Tandy Beal. In 1978 Lynn was selected as a National Dance Movement Specialist and has conducted several Artist-in-Education residencies throughout the United States. He is also on the Artist's Bank in Utah, Ohio, Oklahoma, Idaho, Nebraska, and Alaska. He has performed and choreographed for Ririe-Woodbury, the Springfield Ballet Company of Illinois and continues to conduct numerous dance residencies and choreograph from many universities around the country. Lynn is a member of Dancers, Inc. and the National Dance Association.

CAREN CARINO - Dancer

from Honolulu, Hawaii, is a graduate of the University of Hawaii where she was pursuing her M. F. A. degree in dance before joining Ririe-Woodbury in 1985. Among others, she has danced with Betty Jones and Fritz Ludin, and with Phyllis Haskell, a former member of Ririe-Woodbury. She has also taught for the University of Hawaii, Jones-Ludin Dance Center, Hawaii State Dance Council and Artists-in-the-Schools.

KARIN FRANK - Dancer

from Santa Barbara, California, began her dance training and teaching at the Lobero Theatre. She holds a B. F. A. from the University of Utah. She has performed in numerous musicals and was a member of Performing Danscompany. Until recently, she was assistant technical director for the University of Utah dance departments.

JANICE HAWS - Dancer

is from Phoenix, Arizona. She graduated with a B. F. A. in dance from Arizona State University where she was named outstanding dance graduate in 1984. Janice was also a scholarship student at the Martha Graham studio in New York. In 1985, she performed and toured in Footpath Dance Company in Cleveland, Ohio. Janice was pursuing her M. F. A. in dance at the University of Utah before joining Ririe-Woodbury Dance Company.

KEITH JOHNSON - Dancer

from Tempe, Arizona is currently on leave of absence from the University of Utah where he was pursuing an M. F. A. in dance. Keith received his undergraduate degree at Brigham Young University where he served as team captain for the B. Y. U. gymnastic team before becoming involved in their dance program. Keith has performed with B. Y. U. Dancers' Company and the University of Utah's Performing Danscompany. He received the 1986 Dee R. Winterton Award for excellence in dance.

ROBERT MARTINEZ - Dancer

just received a B. F. A. from the University of Utah where he was president of Orchesis in 1984 and 1985. He has toured with the Young People's Theatre of Utah, was a member of the Performing Danscompany and was first recipient this spring of the Dee R. Winterton Award for excellence in dance.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, February 3, 1988 - 5:00 p.m. and 7:30 p.m.
Madsen Recital Hall

STUDENT RECITAL SERIES

BULLOCK VOCAL AWARDS RECITALS

5:00 p.m.

La serenata

Paolo Tosti
(1846-1916)

Dennis Todd, *tenor*
Tracey Chisholm, *piano*

Ombra cara, amorosa

Tommaso Traetto
(1727-1779)

Ruth Christensen, *mezzo-soprano*
Melinda Moody, *piano*

Letter Aria, from *The Ballad of Baby Doe*

Douglas Moore
(1893-1969)

Jana Dewey, *soprano*
Robert Nakea, *piano*

Batti, batti, o bel Masetto,
from *Don Giovanni*

Wolfgang Amadeus Mozart
(1756-1791)

Katie Fotheringham, *soprano*
Stacy Gilchrist, *piano*

Non più andrai, from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart

Steven Fucile, *baritone*
Stacy Gilchrist, *piano*

Von ewiger Liebe , op. 43, no. 1

Johannes Brahms
(1833-1897)

La Dawn Garnder, *soprano*
Chris Bohm, *piano*

Un moto di gioia, from *Le Nozze di Figaro* Wolfgang Amadeus Mozart
(1756-1791)

Jennifer Jarvis, *soprano*
Ruth Christensen, *piano*

Chacun le sait, from *La Fille du Régiment* Gaetano Donizetti
(1797-1848)

Chère nuit Alfred Bachelet
(1864-1944)

Rebecca Olpin, *soprano*
Laura Fletcher, *piano*

Bella siccome un angelo, from *Don Pasquale* Gaetano Donizetti
(1797-1848)

James Seeley, *baritone*
Tracey Chisholm, *piano*

Juliet's Waltz Song, from *Romeo and Juliet* Charles Gounod
(1818-1893)

Liesle Knight, *soprano*
Julie Taylor, *piano*

The Habanera, from *Carmen* George Bizet
(1838-1875)

Louise Payne, *mezzo-soprano*
Marie Black, *piano*

Oh! quand je dors Franz Liszt
(1811-1886)

Tracy Turek, *soprano*
Michele Adams, *piano*

Arise, ye subterranean winds Henry Purcell
(1659-1695)

Berk Charlton, *bass-baritone*

7:30 p.m.

Or la sall'onda col pensier mio
from *Il giuramento*

Saverio Mercadante
(1795-1870)

Anna Mooy, *soprano*
Eda Ashby, *piano*

Du meines Herzens Krönelein, op. 21, no. 2

Richard Strauss
(1864-1949)

The Shadow Song, from *Dinorah*

Giocomo Meyerbeer
(1792-1864)

Stephanie Buckley, *soprano*
Nancy Larson, *piano*

To Be Announced

Alejandro Gomez, *tenor*

To Be Announced

Helen McCurdy, *soprano*

Porgi, amor, qualche restoro,
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Stopping by the woods on a snowy evening

Paul Sargent
(1910-)

Katrina Nelson, *soprano*

Di provenza il mar, from *La Traviata*

Giuseppe Verdi
(1813-1901)

Daved Warner, *baritone*
Michael Monson, *piano*

Que fais-tu, blanche tourterelle,
from *Roméo et Juliette*

Charles Gounod
(1818-1893)

Martha West, *soprano*
Nancy Larson, *piano*

O zittere nicht, mein lieber Sohn!
from *Die Zauberflöte*

Wolfgang Amadeus Mozart
(1756-1791)

Amorosi miei giorni

Stefano Donaudy
(1879-1925)

Rebecca Williams, *soprano*

Pourquoi, me réveiller, from *Werther*

Jules Massenet
(1842-1912)

Breit über mein Haupt, op. 19, no. 2

Richard Strauss
(1864-1949)

Tim Brewster, *tenor*

Brigham Young University

1988 California-Nevada Tour

College of Fine Arts and Communications

Henderson, Newport Beach,

Department of Music

Placentia, Fullerton,

presents the

Victorville, Carlsbad, Ventura,

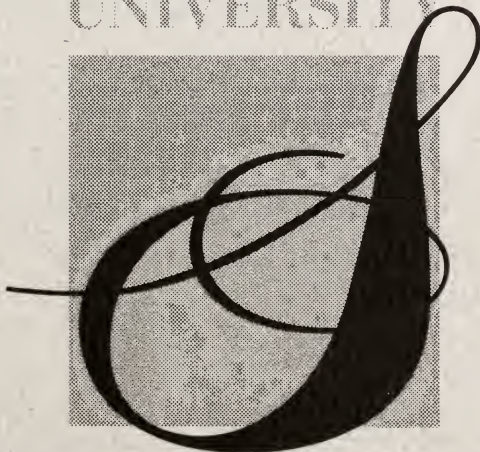
Brigham Young University Singers

San Diego, Long Beach

Directed by Ronald J Staheli

5-13 February 1988

BRIGHAM YOUNG
UNIVERSITY



SINGERS



***Tonight's concert program
will be selected from the following
repertoire list of the
Brigham Young University Singers.***

Canita Tuba

—Giovanni Pierluigi da Palestrina,
1525–1594

Das ist je gewisslich wahr

SWV 388
—Heinrich Schütz, 1585–1672

Das ist je gewisslich wahr

op. 12, no. 8
—Hugo Distler, 1908–1942

Jauchzet dem Herrn, alle Welt

op. 69, no. 2
—Felix Mendelssohn, 1809–1847

Let All the World In Every Corner Sing

—Sven Lekberg, b. 1899

Bring Us, O Lord God

—William H. Harris, 1883–1973

Psalm 23

—Linda Williams

Three madrigals from Book II, 1590

Non giacinti o narcisi
Non mi é grave
Intorno a due vermiglie
—Claudio Monteverdi, 1567–1643

Il giardino di Afrodite

—Ildebrando Pizzetti, 1880–1968

Loveliest of Trees

—John Chorbajian, b. 1936

Song to the Moon

—Antonin Dvořák, 1841–1904
Arr. Chorbajian

Epitaph for Moonlight

—R. Murray Schafer, b. 1933

If You Were Coming In the Fall

—Frederick Silver, b. 1936

Four Robert Burns Ballads

The Banks O' Doon
Green Grow the Rashes, O
—James Mulholland



Dan-u-el

—Kirke Mechem, b. 1925

Walkin' Down That Glory Road

—Mark Hayes

A Medley of Songs from Les Miserables

—Claude-Michel Schönberg

A One-Hundredth Birthday Tribute to Irving Berlin

—Irving Berlin, b. 1888
Arr. Staheli

Waitin' for the Light to Shine

from *Big River*
—Roger Miller

There's a Light at the End of the Tunnel

from *Starlight Express*
—Andrew Lloyd Webber



***Choral Music at
Brigham Young
University***

Because of the work and dedication of past directors like Ralph Woodward, John R. Halliday, and Newell Weight, Brigham Young University has achieved a national and international reputation for choral excellence. Now under the direction of Ronald Staheli and Mack Wilberg, the commitment to fine choral music remains, while the organization and names of the choirs have experienced change.

The five choral organizations at Brigham Young University are designed to offer both graduate and undergraduate students a diverse opportunity for training, experience, and personal growth in all aspects of today's choral spectrum. The groups include the Brigham Young University Singers, Concert Choir, Men's Chorus, Women's Chorus, and the University Chorale. Within this organizational structure the few students accepted into the rigorous graduate choral music programs are given consistent and varied conducting experiences.



***Brigham Young
University***

With an admonition that "even the alphabet and mathematical tables should not be taught without the Spirit of God," Brigham Young University was founded in 1875 by Brigham Young, prophet, statesman, and colonizer of the American West. Today it is the largest private church-related institution of higher learning in the United States, with a cosmopolitan student body numbering more than 27,000. Located in Provo, Utah, the university is sponsored by The Church of Jesus Christ of Latter-day Saints (Mormon), whose tenets include a belief in educating the whole man, stressing spiritual, social, and physical, as well as academic development. In addition to scholastic ability, high standards of honesty and morality are requirements for entrance.

The Department of Music, housed in the beautiful Harris Fine Arts Center, enrolls approximately 500 majors in its graduate and undergraduate programs. With 57 faculty members and approximately 70 special instructors, programs of study are available in composition, studio composition and production, music theory, music performance, music education, pedagogy and studio teaching, music history, and sound recording and reinforcement. Performance instruction is offered in



The Brigham Young University Singers

Firmly rooted in the classical choral tradition, the Brigham Young University Singers are known for their captivating performances of works from virtually every musical style and period. Since the ensemble's organization in 1984 under the direction of Dr. Ronald J Staheli, their artistry, communicative expressiveness and versatility have produced their growing popularity, leading to a demanding concert schedule throughout the western United States. The artistic prowess and versatility of the performers, combined with the choir's engaging style of presentation, create a unique concert-going experience which the choir has shared abroad. The group has toured in the Soviet Union, Romania, Poland, Hungary, Austria, Germany, Belgium and Switzerland.

The Director, Dr. Ronald J Staheli

Dr. Ronald J Staheli received his advanced degrees in music from the University of Southern California, where he was twice honored as Outstanding Choral Musician. He taught at Wichita State University before joining the faculty at Brigham Young. In addition to his assignment with the Brigham Young University Singers, he directs the graduate program in choral music and coordinates the choral program of the annual BYU Church



Brigham Young University Singers

Soprano

Eda Ashby, Chattanooga, Tenn.
Laura Biggs, Pleasant Grove, Utah
*Jana Dewey, University Park, Ill.
LaDawn Gardner, Alpine, Utah
*Liesle Knight, Rock Springs, Wyo.
Leslie McRae, Bonaire, Ga.
*JaneAnne Peterson, Salem, Ore.
Stephanie Smithson, Macomb, Ill.
Dianne Walker, Howell, Utah
Rebecca Williams, West Valley City,
Utah

Alto

*Michele Adams, Allentown, Penn.
Tracey Chisholm, Sandy, Utah
Ruth Christensen, Antonito, Colo.
Jannette Goodman, Las Vegas, Nev.
*Vivian Harmer, Roseville, Calif.
Anna Mooy, Sunnyvale, Calif.
Jennifer Parker, Bellevue, Wash.
Martha Sargent, Springville, Utah
Kristin Smyth, Sacramento, Calif.
Allison Stagg, Salt Lake City, Utah
Susan Stock, Sandy, Utah
*Tracy Turek, Fremont, Calif.



Ronald J Staheli, Director
Anna Mooy, Assistant Director
Stephen Green, Assistant Director
Tracey Chisholm, Accompanist
Marshall Davies, Accompanist

Tenor

*Tim Anderson, Philadelphia, Penn.
Peter Asplund, Layton, Utah
Michael Belnap, Valier, Mont.
Chris Bohm, Denver, Colo.
*Tim Brewster, Blackfoot, Ida.
Marshall Davies, Springfield, Ill.
Stephen Green, Riverside, Calif.
Kendall Hess, Orem, Utah
Scott Perdue, Huron, Ohio
*John Sasine, Brea, Calif.
*Dennis Todd, Santa Ana, Calif.

Bass

George Angerbauer, Salt Lake City, Utah
Keith Bradshaw, Provo, Utah
Ross Burnett, Bozeman, Mont.
*Dale Buys, Wilsonville, Ore.
*Berk Charlton, Rawlins, Wyo.
David Johnson, Farmington, Utah
Rolfe Moorehead, Pleasant Grove, Utah
Glen Morrell, West Jordan, Utah
Chris Read, San Diego, Calif.
*James Seeley, Brookfield Center, Conn.
*David Winters, Kaysville, Utah

*officers

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, February 6, 1988 - 11:30 a.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

Trumpet Voluntary

Jeremiah Clark
(1674-1707)

Ayre

Jeremiah Clark

The Prince of Denmark's March

Jeremiah Clark

Bret Jackson, *trumpet*
Douglas Bush, *organ**

Adieu, forêts, from *Jeanne d'Arc*

Peter Ilyich Tchaikovsky
(1840-1893)

Martha West, *mezzo-soprano*

Don Quichotte a Dulcinée

Maurice Ravel
(1875-1937)

Chanson romanesque
Chanson épique
Chanson à boire

David Warner, *baritone*

Caprice No. 24

Nicolò Paganini
(1782-1840)

Gu Qian-Yi, *viola*

What a Movie! from *Trouble in Tahiti*

Leonard Bernstein
(1918-)

Martha West, *mezzo-soprano*

Toreador Song, from *Carmen*

Georges Bizet
(1838-1875)

David Warner, *baritone*

Scherzo in C-sharp minor, op. 39

Frédéric François Chopin
(1810-1849)

Stacy Gilchrist, *piano*

*Member of BYU faculty

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, February 10, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

LYNDS PICKETT CRONENWETT
cello

Student of Julie Zumsteg

Assisted by:

Robert Nakea, *piano & harpsichord*
Jeffrey Dee Olpin, *violin*
Karen Hales, *violin*
Nancy Call, *viola*
Margaret Naegle, *cello*

Pièces en Concert, for Solo Cello,
Harpsichord and String Quartet

François Couperin
(1668-1733)

Prélude
Sicilienne
La tromba
Plainte
Air de diable

Polonaise brillante, op. 3

Frédéric François Chopin
(1810-1849)

Sonata in G Minor, op. 19

Sergei Rachmaninoff
(1873-1943)

Lento--Allegro moderato
Allegro scherzando
Andante
Allegro mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, February 10, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

BYU SAXOPHONE QUARTET

Jo Ellen Turley, *soprano*
Keith Russell, *alto*
Mark Watkins, *tenor*
D. B. Long, *baritone*

Quartet in G Major, op. 18, no.2

Ludwig van Beethoven--Fraschetti
(1770-1827)

Allegro molto quasi presto

3 pièces en quatuor pour saxophones, op. 35

Jean Absil
(1893-1974)

Sérénade
Rêverie
Tarentelle

Ragtime Suite

Arthur Frackenpohl
(1924-)

Pan Am Rag
Somethin' Doin'
Cascades

INTERMISSION

Sérénade mélancolique pour quatuor
de saxophones

Robert Clérisse
(1899-1973)

Trois pièces

Isaac Albéniz
(1860-1909)

Chant d'Amour
Berceuse
L'été

Grave et presto pour quatuor de saxophones

Jean Rivier
(1896-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, February 16, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

RAY SMITH

soprano and alto saxophone

Jeffrey Shumway, *piano*
Stacy Gilchrist, *piano*

Sonata in G Major

Giovanni Benedetto Platti--Rousseau
(1700-1763)

Grave
Allegro
Adagio
Allegro molto

Fantasia

Heitor Villa-Lobos
(1887-1959)

Animé
Lent
Trés animé

Siciliene

Pierre Louis Lantier
(1910-)

Prélude, cadence et finale

Alfred Desenclos
(1912-1971)

Sonata for Alto Saxophone and Piano, op. 29

Robert Muczynski
(1929-)

Andante maestoso
Allegro energico

THE BYU DEPARTMENT OF MUSIC
presents

MUSIC AT MIDDAY

February 17, 1988
12:10 P.M.

A RECITAL OF MOZART AND HAYDN ARIAS

presented by
the Music 466r Vocal Literature Class
Walter B. Rudolph, instructor

"Er war mir sonst treu und ergeben" from BASTIEN UND BASTIENNE
Wolfgang Amadeus Mozart
(1756-1791)

Cathleen Barney, soprano
Marietta Tidwell, piano

"É amore un ladroncello" from LA FINTA GIARDINIERA
Wolfgang Amadeus Mozart

Dianne S. Walker, soprano
Nancy Larsen, piano

"Un bacio di mano" - concert aria - Wolfgang Amadeus Mozart

Walter Rudolph, bass-baritone
Paula Clark, piano

"Non so più" from LE NOZZE DI FIGARO
Wolfgang Amadeus Mozart

Margaret Gingerich, soprano
Susanna Graff, piano

"Chi vive amante" from Bianchi's ALESSANDRO NELL'INDIE
Franz Josef Haydn (1732-1809)

Ruth Christensen, mezzo-soprano
Melinda Moody, piano

"Che beltà, che leggiadria" from LA FINTA GIARDINIERA
Wolfgang Amadeus Mozart

Vincent Lei, tenor
Lisa Osburn, piano

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

EASTMAN BRASS

VERNE REYNOLDS
horn

JOHN MARCELLUS
trombone

CHERRY BEAUREGARD
tuba

BARBARA BUTLER
trumpet

CHARLES GEYER
trumpet

7:30 p.m.
Wednesday, February 17, 1988
Madsen Recital Hall
Harris Fine Arts Center



PROGRAM

Centone No. 10

Pieter Hellendaal
(1721-1799)

Overture
Air
Bourée
March

Music for Brass Quintet

Gunther Schuller
(1925-)

Gershwin Variations for Brass Quintet

Rayburn Wright
(1921-)

INTERMISSION

Canzonets, Madrigal, Catches and Glees

Arr. by Verne Reynolds

Music by Thomas Morley, John Arnold,
Robert Jones, Thomas Weelkes, William
Hayes, William Boyce

Quintet

Malcolm Arnold
(1921-)

Allegro vivace
Andante con moto
Con brio

Centone No. 10

Peiter Hellendaal

Although born in Rotterdam, Pieter Hellendaal, like William Walond, spent most of his career as organist at one of England's famed universities. At Pembroke College, Cambridge, he taught organ, violin, thoroughbass and composition, in addition to his regular duties as organist. While his organ music is strongly reminiscent of Handel, his string music shows the influence of Tartini with whom he studied the violin.

In 1758, Hellendaal published a set of five Concerti Grossi for strings and organ. Centone No. 10 is taken from movements from the second and fifth concerti.

Music for Brass Quintet

Gunther Schuller

Gunther Schuller, born in New York in 1925, has been one of America's most prominent personalities in the fields of performance, composition, writing, conducting and education. His music shows a marked originality, particularly with regard to true colors and textures.

In Music for Brass Quintet, written in 1961, Schuller achieves his distinctive sounds through the use of extreme registers, mutes, complex rhythmic composites, improvisation, and fragmentation.

Gershwin Variations for Brass Quintet

Rayburn Wright

The Gershwin Variations were commissioned by the Eastman Brass under its Kilbourn Professor award of 1982-83 and completed in 1983.

"The interest of the Eastman Brass in having a major piece created on the music of George Gershwin struck a sympathetic response in me. There are several completely developed classics in Gershwin's output (Concerto in F, American in Paris, Porgy and Bess), but there are also many wonderful songs whose well-crafted phrases stick in our memories, susceptible to imaginative development.

The latter intrigued me as raw material for a suite of Gershwin Variations. At the same time I was attracted by the unexplored possibilities in the extraordinary virtuoso and musical skills of the Eastman Brass, and especially by the possibilities of evoking fresh moods and styles not previously associated with the brass quintet".

From the 17th century to the present, choral singing has been an important element of music making in England. Taverns, private homes, universities and cathedrals were meeting places of clubs formed for the enjoyable practice of unaccompanied singing.

The high period of canzonet and madrigal composition in England was from approximately 1550 to 1630; the equivalent period for glees was from 1750 to 1830. Although separated from the English madrigal by such a long period of time, the glee is a purely English form. It is most often written for male voices, harmonic rather than contrapuntal, and sometimes composed to bawdy lyrics. Catches (or rounds) are short vocal canons with imitations at the unison of octave. The best known example is *Three Blind Mice* which has been popular in England since Elizabethan days.

This collection of Canzonets, Madrigals, Catches and Glees might be considered a typical program of music for part of an evening's entertainment at a club such as the Noblemen's and Gentlemen's Catch Club of London, which had its first meeting in 1767 and apparently still exists.

Quintet

Malcolm Arnold

Composer of over 80 film scores (including music for *Bridge Over the River Kwai*, which won him an Oscar), 7 symphonies, numerous concerti and a variety of other works, Malcolm Arnold deserves to be called prolific since devoting himself exclusively to composition since 1948. From 1942 to 1948 he was the principal trumpet player in the London Symphony Orchestra. His style has been described as diatonic, key-oriented, subtle, highly-organized, skillful and easy to listen to. Concerning his *Brass Quintet*, which was completed in 1961, Arnold has written:

"My main idea in the first movement was to contrast the Quintet as two groups used antiphonally as was done in the earliest Venetian brass music. The second movement is a Chaconne, which is a form of variations. The last movement is a Rondo, in which I have tried to get some brilliant and virtuoso sounding music with a touch of jazz influence."

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, February, 18, 1988 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY CHAMBER ORCHESTRA

Clyn D. Barrus, *conductor*

Bret Jackson and Hal Briggs
trumpet

Concerto for Two Trumpets, Strings and Basso
Continuo, op. 46

Antonio Vivaldi
(1678-1741)

Allegro
Largo
Allegro

St. Paul's Suite for String Orchestra, op. 29, no. 2

Gustav Holst
(1874-1934)

Jig
Ostinato
Intermezzo
Finale (The Dargason)

Eight Russian Folk Songs, op. 58

Anatol Liadov
(1855-1914)

Religious Chant
Christmas Carol
Plaintive Song
Humorous Song
Legend of the Birds
Cradle Song
Round Dance
Village-Dance Song

INTERMISSION

Symphony No. 4 (The Italian), op. 90

Felix Mendelssohn
(1809-1847)

Allegro vivace
Andante con moto
Con moto moderato
Presto (Saltarello)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, February 19, 1988 - 7:30 p.m.
Provo Tabernacle

UNIVERSITY ENSEMBLE SERIES

BYU WIND SYMPHONY
David Blackinton, *director*

BYU MEN'S CHORUS
Mack Wilberg, *director*

I

O Be Joyful in the Lord

Gilbert Martin

Come, Peace of God

Eugene Butler

Parley Belnap, *organ*

Epitaph on John Jayberd of Diss, from *Five*
Tudor Portraits

Ralph Vaughan Williams
(1872-1958)

Sean Slade and Daniel Siebert, *piano*

Marry a Woman Uglier Than You
(Trinidad Calypso)

Arr. by Leonard de Paur

Joseph Doucette, *tenor*

Down in the Valley (American Folk Song)

Arr. by George Mead

Hava Nagila (Israeli Folk Song)

Arr. by Bryan Davies

Sean Slade and Craig Casper, *piano*

MEN'S CHORUS

II

Scotch Strathspey and Reel

Percy Grainger
(1882-1961)

MEN'S CHORUS AND WIND SYMPHONY David Blackinton, *director*

III

Florentiner March

Julius Fucik--Fennell

Celebration Overture

Paul Creston
(1906-)

Symphonic Movement

Vaclav Nelhybel
(1919-)

WIND SYMPHONY

IV

The Testament of Freedom

Randall Thompson
(1899-1984)

The God who gave us life
We fight not for glory
I shall not die without a hope

MEN'S CHORUS AND WIND SYMPHONY Mack Wilberg, *director*

- I. The God who gave us life gave us liberty at the same time; the hand of force may destroy but cannot disjoin them.

[from *A Summary View of the Rights
of British America* (1774)]

- II. We fight not for glory or for conquest. We exhibit to mankind the remarkable spectacle of a people attacked by unprovoked enemies, without any imputation or even suspicion of offense. They boast of their privileges and civilization, and yet proffer no milder conditions than servitude or death.

In our native land, in defense of the freedom that is our birthright and which we ever enjoyed till the late violation of it; for the protection of our property, acquired solely by the honest industry of our forefathers and ourselves; against violence actually offered; we have taken up arms. We shall lay them down when hostilities shall cease on the part of the aggressors and all danger of their being renewed shall be removed, and not before.

[from *Declaration of Causes and Necessity of
Taking Up Arms* (July 6, 1775)]

- III. I shall not die without a hope that light and liberty are on steady advance....And even should the cloud of barbarism and despotism again obscure the science and liberties of Europe, this country remains to preserve and restore light and liberty to them....The flames kindled on the 4th of July, 1776, have spread over too much of the globe to be extinguished by the feeble engines of despotism; on the contrary, they will consume these engines and all who work them.

[from *Letter to John Adams,
Monticello* (September 12, 1821)]

Thomas Jefferson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, February 20, 1988 - 3:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

L. CHRISTIAN BLONQUIST
piano

Student of Robert B. Smith

Sinfonia No. 9 in F Minor, BWV 795

Johann Sebastian Bach
(1685-1750)

Thirty-two Variations on an Original
Theme in C-Minor, WoO 80

Ludwig van Beethoven
(1770-1827)

Ballade in F-Major, op. 38

Frédéric François Chopin
(1810-1849)

Prelude in D-flat Major, op. 28, no. 15

Frédéric François Chopin

Etude in C-Minor, op. 25, no. 12

Frédéric François Chopin

Suite, op. 14

Béla Bartók
(1881-1945)

Allegretto
Scherzo
Allegro molto
Sostenuto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, February 20, 1988 - 4:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JENNIFER DUTTON
violin

Student of Barbara Williams

Jane Galloway, *piano*

Sonata No. 1 in D Major, op. 5

Arcangelo Corelli
(1653-1713)

Grave--Allegro--Adagio
Allegro--Adagio
Allegro
Adagio
Allegro

* * *

Scottish Fantasy, op. 46

Max Bruch
(1838-1920)

Grave--Adagio cantabile
Allegro
Andante sostenuto
Allegro guerriero

* * *

Nocturne in C-sharp Minor

Frédéric François Chopin--Milstein
(1810-1849)

Two Little Serenades for Violin and Piano

André Previn
(1929-)

Noah
Naava

Banjo and Fiddle

William Kroll
(1901-1980)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, February 23, 1988 - 7:30 p.m.

UNIVERSITY ENSEMBLE SERIES

GROUP FOR NEW MUSIC

Knabenduett, from *Licht* (1980) Karlheinz Stockhausen
(1913-)

Keith Russell and JoEllen Turley, *soprano saxophones*

Pied Piper (1975) Roger Hannay
(1930-)

David Randall, *clarinet*

Clapping Music (1972) Steve Reich
(1936-)

Jay Hendrickson and Dustin Woodhouse

Epitaph (1981) Witold Lutoslawski
(1913-)

Darrell Stubbs, *oboe*
Mack Wilberg, *piano*

4'33" (1952) John Cage
(1912-)

Steven Johnson, *piano*

Gate Thirteen (1985) Michael Hicks
(1960-)

Ron Brough, *marimba*

Silence Reigning (1988) Steven Jones
(1960-)

Praise for the Beauty of Hummingbirds (1952) Lou Harrison
(1917-)

Arlen Card, *flute*
Jennifer Jacobson, *celeste*
Jeffrey Olpin, *violin*
Michael Hicks, *percussion*
Thomas Durham, *conductor*

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

MANNES TRIO

DIANE WALSH
piano

HIROKO YAJIMA
violin

MELISSA MEELL
cello

7:30 p.m.
Wednesday, February 24, 1988
Madsen Recital Hall
Harris Fine Arts Center



PROGRAM

Trio in A Major, Hob. XV:18

Franz Joseph Haydn
(1732-1809)

Allegro moderato
Andante
Allegro

Trio (1945)

Artur Schnabel
(1882-1951)

Allegro ma non troppo
Larghetto
Moderato ed energico

INTERMISSION

Trio in B Major, op. 8

Johannes Brahms
(1833-1897)

Allegro con brio
Scherzo: Allegro molto
Adagio
Allegro

THE MANNES TRIO

The Mannes Trio made its official New York debut in March of 1985 in the Chamber Music series held annually at the 92nd Street Y. The New York Times described the performance as "impeccable" with an "effortlessly songful quality to the playing, a sweet, youthful impetuosity. They played the music, not just the notes."

Since that time, the excellence of the Mannes Trio has continued to bring recognition from audiences and critics alike. On April 29, 1968, they won the coveted Walter W. Naumburg International Chamber Music Award for their performances of Smetana's G Minor Trio, Haydn's E-flat Minor Trio, Mendelssohn's D Minor Trio, Schumann's F Major Trio and Beethoven's E-flat Trio, op. 70, no. 2.

As a result, they gave their Naumburg prizewinners' concert at Lincoln Center's Alice Tully Hall on April 8, 1987. The ensemble played concerts in the 1986-87 season at the Library of Congress in Washington, DC, the Gardner Museum in Boston, and at the New York Academy of Sciences in New York City. Also in New York they performed on Alexander Schneider's Haydn Series at New School Concerts, and have been reengaged for this season. They gave an annual series of concerts at the Mannes College of Music, where the trio is in residence.

Highlights of the 1987-88 season include appearances in Pittsburgh, Cleveland, Miami and Staunton, Va; as well as several major west coast cities.

In addition to the sponsorship of New York Appearances, the Naumburg Foundation, in conjunction with the National Endowment for the Arts, enables first-place winners of the award to commission a new work from a prestigious composer chosen jointly by the Foundation and the artists. The Mannes Trio has selected Betsy Jolas, a distinguished American-born composer living in Paris, whose works for piano, string ensembles and opera have won many awards including the Prix des Auteurs et Compositeurs de Langue Francais and The American Academy of Arts and Letters. The Trio is premiering Ms. Jolas' work in the 1988-89 season.

The Mannes Trio is comprised of pianist Diane Walsh, violinist Hiroko Yajima, and cellist Melissa Meell. All three have established flourishing careers around the world, as soloists and chamber players, and all have long associations with the Marlboro Festival in Vermont and Marlboro touring groups. Combining fine musicianship and a rare personal rapport, the Mannes Trio has all the qualities necessary to become one of the most sought-after chamber ensembles in the world.



Thursday, February 25, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

BRYCE L. MECHAM

Student of Daniel F. Bachelder

Concertino for Trombone and Orchestra

Lars-Erik Larson
(1908-)

Preludium: Allegro pomposo

Aria: Andante sostenuto

Finale: Allegro giocoso

Julie Taylor, *piano*

Sonata for Solo Trombone

Barney Childs
(1926-)

Recitative

Sonata for Bassoon and Cello, K. V. 292

Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante

Rondo: Allegro

Jill Plumb, *cello*

Concerto in F Minor

George Frideric Handel
(1685-1759)

Grave

Allegro

Sarabande: Largo

Allegro

Julie Taylor, *piano*

Sonata for Trombone and Piano

Paul Hindemith
(1941-)

Allegro moderato maestoso

Allegretto grazioso

Allegro pesante

Allegro moderato maestoso

Michael Munson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, February 26, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

ERIKA KIMBALL
piano

Student of Marlene Bachelder

Minstrels, from *Préludes*, Book 1

Claude Debussy
(1862-1918)

Prelude and Fugue in C-sharp Major, from
Das wohltemperirte Clavier, BWV 848

Johann Sebastian Bach
(1685-1750)

Sonata No. 3 in A Minor, K. 310

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante cantabile con espressone
Presto

Prelude in D Major, op. 23, no. 4

Sergei Rachmaninoff
(1873-1943)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, February 26, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

BRASSWORKS
FACULTY BRASS QUINTET

David Blackinton, *trumpet*
Newell Dayley, *trumpet*
Gaylen Hatton, *horn*
Daniel Bachelder, *trombone and euphonium*
Steven Call, *tuba*

Assisted by:

Jeffrey Shumway, *piano*
Bryce Mecham, *trombone*
Paul Evans, *tuba*

Sonata, from *Die Bänkensängerlieder*

Anonymous--King
(c.1684)

Percy Grainger Suite

Percy Grainger--Kreines & Dayley
(1882-1961)

Lisbon
Irish Tune from County Derry
As Sally Sat A-Weeping

Suite for French Horn, Tuba and Piano

Alec Wilder
(1907-1980)

Maestoso
Pesante
In a Jazz Manner
Alla caccia

Music Hall Suite

Joseph Horowitz
(1926-)

Soubrette Song
Trick-cyclist
Adagio-team
Soft Shoe Shuffel
Les Girls

INTERMISSION

Scherzo

Karl Pilss
(1902-)

Solfeggietto

Carl Philipp Emanuel Bach--Roberts
(1714-1788)

I Got Rhythm

George Gershwin--Self
(1898-1937)

Brass Quintet

Arthur Frackenpohl
(1924-)

March
Blues
Rondo

Grandpa's Spells

Ferd "Jelly Roll" Morton
(1885-1941)

Music at Midday
Brett Zumsteg, Coordinator
presents
Steve Erickson, Piano

Piano Sonata, Op. 109
Vivace ma non troppo
Prestissimo

Ludwig van Beethoven

Barcarolle, Op. 60

Frederic Chopin

L'Alouette Calandrelle

Olivier Messiaen

Sonata, Op. 22

Alberto Ginastera

Allegro Marcato
Presto misterioso
Adagio molto appassionato
Ruvido ed ostinato

February 29, 1987

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, March 2, 1988 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY
PHILHARMONIC ORCHESTRA
Clyn D. Barrus, *conductor*

IRENE PEERY
piano

Overture to *Candide*

Leonard Bernstein
(1918-)

Fantasia on a Theme by Thomas Tallis
for String Orchestra

Ralph Vaughan Williams
(1872-1958)

Piano Concerto No. 2 in G Minor, op. 22

Camille Saint-Saëns
(1835-1921)

Andante sostenuto
Allegro scherzando
Presto

Irene Peery, *piano*

INTERMISSION

Symphonic Metamorphosis on Themes
of Carl Maria von Weber

Paul Hindemith
(1895-1963)

Allegro
Turandot--Scherzo
Andantino
Marsch

BYU PHILHARMONIC ORCHESTRA

First Violins

John Tran - Concertmaster
Mike Abramson
Blair Bateman
Judy Fletcher
George Angebauer
Karen Hales
Dioni Blackburn
Kirsten Harris
Peggy Jellinghausen
Marjorie Miner
Lani Hill
Gina Bench
Keola Niemann
Ken Rogerson
Bonnie Allgood
Jeannine Isom
Alice Adams
Mary Ann Bennion
Rose Bean
Karen Walters
Becky Richards

Viola

Suzanne Ostler - Principal
Nancy Call
Lee Ann Morgan
Gu Qian-Yi
Joanne Rust
Claudine Pinnell
Miriam Horne
Joy Miner
Marie Pitkin
Heather Roberts
Janet King
David Wade
Chris Asplund

Second Violins

Janene Steel - Principal
Lee Webb
Aimee Ord
Laura Linford
Susan Midgley
Laura Hatch
Suzanne Berrett
Bill Taipan
John Adams
Melinda Nally
Julie Davis
Julie Moore
Melanie Bowden
Andrea Billings
Janet Ferguson
Derk Otseiji
Liz Kunz
Peter Asplund
Janell Watkins
Todd Adams
Shannon Christiansen
Sheri Sederholm

Cello

Jim Hardy - Principal
Jill Plum
Sandy Girrard
Monika Rosebourough
Maralyn Smart
Rachel Roberts
Jennifer Boren
Leanne Tanner
Mark Crockett
Cameron Cundick
Laura Monson
Cheryl Ann Call
Debbie Doxie

Bass

Greg Petersen - Principal
Phil Lowry
Jeff Campbell
Tom Herlin
Robert Jenkins
Bill Wright

Flutes and Piccolo

Sharon Aldous
Rosanne Pitt
Kristine Parker

Oboes and English Horn

Jill Thomann
Charis Bean
Maren Larkin

Clarinets

Cindy Child
Barbara Clayton
Ruth Handley
Bill Lee

Bassoons and Contra Bassoon

Jane Sylvester
Cathy Chamberlain
Thomas Mumford

Horns

Kathy Uzzle
Greg Campbell
Juli Thompson
Maralee Palmer
Marcel Pusey

Trumpets

Bret Jackson
David Myers
Cliff Oram

Trombones

Stephen Kamilos
Bryce Mecham
Scott Bergason

Tuba

Paul Evans

Percussion and Timpani

Darren Duerden
Jeff Paris
Kevin Cope
Jason Willard

Harp

Allyson Midgley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 3, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

BRENDAN TERRY

guitar

Student of Lawrence Green

- | | |
|---|--------------------------------------|
| Four Preludes | Heitor Villa-Lobos
(1887-1959) |
| Four Excursions for Flute and Guitar | Frederic W. Hand
(1949-) |
| Susan Stock, <i>flute</i> | |
| Recuerdos de la Alhambra Caprichio arabe | Francisco Terrega
(1852-1909) |
| Ciaccona, from <i>Partita No. 2</i>
<i>in D Minor</i> , BWV 1004 | Johann Sebastian Bach
(1685-1750) |
| Variations on a Theme from Mozart's <i>Magic Flute</i> | Fernando Sor
(1780-1839) |

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, March 4, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SHANNON CHRISTIANSEN
violin

Student of Barbara Williams

Marietta Tidwell, *piano & harpsichord*
Sandra Garrard, *cello*
Ken Rogerson, *violin*
George Angerbauer, *violin*
Claudine Pinnell, *viola*
J. Todd Adams, *violin*
Aimee Ord, *violin*
Marie Pitkin, *viola*

Sonatina for Violin and Piano in G Minor,
op. 137, no. 3

Franz Schubert
(1797-1828)

Rumänische Volkstänze

Béla Bartók--Svekely
(1881-1945)

Pavane pour une infante défunte

Maurice Ravel--Kochanski
(1875-1937)

Hoedown, from *Rodeo*

Aaron Copeland
(1900-)

L'Inverno, from *Le quattro stagioni* in
F Minor, op. 8, no. 4

Antonio Vivaldi
(1678-1741)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, March 5, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARALYN A. SMART
cello

Student of Julie Zumsteg

Assisted by:

Joanne Rust
piano and harpsichord

Sonata No. 5 in E Minor, op. 17

Antonio Vivaldi
(1678-1741)

Largo
Allegro ma non troppo
Largo doloroso
Allegro con spirito

Sonata No. 2 in D Major, op. 58

Felix Mendelssohn
(1809-1847)

Allegro assai vivace
Allegretto scherzando
Adagio
Molto allegro e vivace

Hungarian Rhapsody, op. 68

David Popper
(1843-1913)

Music at Midday

Brett Zumsteg, Coordinator

Sonata #26, op. 81a Ludwig van Beethoven
Andante espressivo (Abwesenheit)
Vivacissimamente (Wiedersehen)

Sonata in B minor, op. 58 Frederic Chopin
Finale: Presto, non tanto

Michael Munson, Piano

Partita in D Major J.S. Bach
Ouverture
Allemande
Corrente
Aria
Sarabande
Minuet
Gigue

Scherzo in C-sharp minor Frederic Chopin

Stacy Gilchrist, Piano

March 7, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, March 8, 1988 - 6:00 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

LAWRENCE GREEN
guitar

Aria con Variationi detta "La Frescobalda", from
II Book of Toccatas and Canzonas

Girolamo Frescobaldi
(1583-1643)

Partita in A Minor

Jan Antonín Losy
(1650-1721)

Aria
Capriccio
Sarabande
Gavotte
Gigue

Preludios Americanos

Abel Carlevaro
(1918-)

Evocación
Scherzino
Campo
Ronda
Tamboriles

Danzas Españolas

Enriques Granados
(1867-1916)

Andaluza o Playera
Zarabanda

Por los Campos de España

Joaquin Rodrigo
(1902-)

En los Trigales

Batucada

Isaias Savio
(1900-1980)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, March 8, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JOELLEN TURLEY
alto and soprano saxophone

Student of Dr. C. Raymond Smith

Assisted by:

Milana Colt
piano
Janice Clayton
piano

Concerto in C Major, K. 271k

Wolfgang Amadeus Mozart
(1756-1791)

Allegro aperto
Andante ma non troppo
Allegro

Syrinx

Claude Debussy
(1862-1918)

Suite for Alto Saxophone and Piano

Paul Bonneau
(1918-)

Improvisation
Danse des démons
Plainte
Espièglerie

INTERMISSION

Sonata in E Major, BWV 1035

Johann Sebastian Bach
(1685-1750)

Adagio, ma non troppo
Allegro, ma non troppo
Siciliano
Allegro assai

Concerto for Alto Saxophone and Orchestra

Pierre Max Dubois
(1930-)

Lento espressivo--Allegro
Sarabande: Largo nostalgico
Rondo: Allegretto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, March 9, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SHARON ALDOUS
flute

Student of Susan Goodfellow

Assisted by:

Robert Nakea, *piano and harpsichord*
John Tran, *violin*
Mike Abramson, *violin*
Gu-Qian Yi, *viola*
Curtis Davis, *cello*
Janet Bensing, *harp*

Morceau de concours

Gabriel Fauré
(1845-1924)

Concerto in E Minor

Pierre-Gabriel Buffardin
(1690-1768)

Allegro non molto
Andante
Vivace

Sonata

Claude Debussy
(1862-1918)

Pastorale
Interlude
Final

Sonatina

Camargo Guarnieri
(1907-)

Allegro
Melancolico
Saltitante

Brett Zumsteg, Coordinator

Francesco Durante
Herbert Kingsley

Bonnie Anderson, Soprano
Toshika Baldwin, Piano

W.A. Mozart
Robert Schumann

Stephanie Wood, Soprano
Carrie Juchau, Piano

Giuseppe Torelli
Robert Schumann
Antonin Dvorak

Debbie Larson, Soprano
Laura Hatch, Piano

Franz Schubert
George Gershwin

Anne Puzey, Soprano
Liesle Knight, Piano

Stefano Donaudy
W.A. Mozart

Carrie Juchau, Soprano
Stephanie Wood, Piano

W.A. Mozart

F. J. Haydn

Hugo Wolf
Luigi Arditi

Holly Egbert, Soprano
Brian Jensen, Piano

March 9, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, March 9, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

STACY GILCHRIST
piano

Student of Paul Pollei

Assisted by:

Steven Erickson, *piano*

Partita No. 4 in D Major, BWV 828

Johann Sebastian Bach
(1685-1750)

Ouverture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue

Scherzo in C-Sharp Minor, op. 39

Frédéric François Chopin
(1810-1849)

Fantasia in F Minor, op. 49

Frédéric François Chopin

INTERMISSION

Toccata for the Piano

Emma Lou Diemer
(1927-)

Totentanz for Piano and Orchestra

Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, March 9, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JULIE TAYLOR
piano

Student of Jeffrey Shumway

Sonata in D Major, K. 576

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegretto

Phantasiestücke, op. 12

Robert Schumann
(1810-1856)

Des Abends
Grillen

Piano Variations

Aaron Copland
(1900-)

INTERMISSION

The White Peacock

Charles Griffes
(1884-1920)

Piano Concerto No. 2 in D Minor

Edward MacDowell
(1861-1908)

Larghetto calmato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 10, 1988 - 6:00 p.m.
Madsen Recital Hall

VISITING ARTIST SERIES

CHARLES DODGE

Composition Recital

Earth's Magnetic Field (1970)

Realized at the Columbia University Computer Center
Sound Conversion at the Bell Laboratories

Speech Songs (1972)

Realized at the Center Bell Laboratories

Roundelay (1985)

Realized at the Center for Computer Music at Brooklyn College
Recording of live performance at the University of Illinois
Choral group conducted by William Brooks

Cascando (1978)

Actor, Charles Dodge
Realized at the City University Computer Center
Sound conversion at the Nevis Laboratories

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

UTAH SYMPHONY ORCHESTRA

JOSEPH SILVERSTEIN
music director

PAUL POLIVNICK
guest conductor

CHRISTOPHER MCKELLAR
viola

7:30 p.m.
Thursday, March 10, 1988
de Jong Concert Hall
Harris Fine Arts Center



PROGRAM

"Signs of Life" for String Orchestra

Russell Peck
(1945-)

Arioso
Scherzo

Suite for Viola and Orchestra

Ernest Bloch
(1880-1959)

Lento--Allegro--Moderato
Allegro ironico
Lento
Molto vivo

INTERMISSION

Symphony No. 7 in A Major, op. 92

Ludwig van Beethoven
(1770-1827)

Poco sostenuto--Vivace
Allegretto
Presto
Allegro con brio

PROGRAM NOTES

"SIGNS OF LIFE" FOR STRING ORCHESTRA

Russell Peck

Composed in 1963

*Premiered on June 16, 1984 in Milwaukee,
conducted by Paul Polivnick*

A North Carolina composer with a wide-ranging career, Russell Peck was born in Detroit and took his three degrees at the University of Michigan, where his principal teachers were Leslie Bassett and Ross Lee Finney. While still an undergraduate there, a Tanglewood Fellowship took him east to work with Aaron Copland and Gunther Schuller, and to earn a Koussevitzky Composition Prize. His later honors include several other important prizes and awards won in the United States and abroad, including a two-year period as composer-in-residence with the Indianapolis Symphony Orchestra under the sponsorship of the Ford Foundation. Peck has also taught at the Eastman School of Music of the University of Rochester, Northern Illinois University and the North Carolina School of the Arts.

* * * *

Signs of Life evolved over a long span of time. Germinal fragments existed in my sketches for years, and I worked with the music in other media before concluding that the string orchestra could reveal its utmost character.

Music itself is a "sign of life" and one can imagine many programmatic images relating the title to evocative sounds in the piece. Yet I think of my music as primarily devoted to beauty and a sense of spirit rather than to realistic depiction. Further, while I strive for idiomatic expression that seems to spring directly from the inspiration of the instruments, I'm not especially concerned with composing sound effects or textures. Rather I use instrumental color as a means to express myself in melody, rhythm and harmony.

For those interested in technical details, one may mention that the two movements of the piece are united by a three-note motif. Heard immediately in the first movement (*Arioso*) as an accompaniment figure, this motif also serves prominently in the second movement (*Scherzo*) and indeed permeates both movements in many guises. In the *Scherzo* one may also hear many colorful string techniques, including one exotic moment toward the end of the movement where the fingering action of the left hand alone is used to produce the sound. In the coda of the first movement, a subtle innovation in tempo may be observed; an *accelerando* occurs in conjunction with lengthening note values, creating not only a drive to the final cadence but a relaxation into it.

Dedicated to my wife, Cameron, I hope *Signs of Life* fulfills the goal of being not only an authentic personal expression, but a highly enjoyable experience for both musicians and listeners.

SUITE FOR VIOLA AND ORCHESTRA

Ernest Bloch

Composed in 1919

*Premiered on September 15, 1919 in
Pittsfield, Massachusetts*

Ernest Bloch arrived in the United States from Switzerland in July 1919 to serve as conductor for the troupe of the English dancer Maud Allen. The venture went broke, and Bloch was stranded in a foreign land, though his creative work soon began to gain recognition through performances by the Flonzaley Quartet and the Boston Symphony. His international reputation was established with the "Hebraic Rhapsody" for Cello and Orchestra, *Schelomo*, premiered on May 3, 1917 at New York's Carnegie Hall. The following year, Bloch conceived a *Suite for Viola and Piano* which marked a departure from Jewish tradition (*Psalms, Three Jewish Poems, Israel Symphony, Schelomo*) that had occupied him for the previous four years. The *Suite*, premiered at the Berkshire Chamber Music Festival in Massachusetts on September 25, 1919, not only won first prize at that event but also received the Elizabeth Sprague Coolidge Chamber Music Award that same year. Critical reaction to the new work was enthusiastic. "Ernest Bloch has given us the greatest work for viola in the music literature and what is more important, one of the most powerful and significant works of our time," wrote Oscar G. Sonneck. Soon after its premiere, Bloch made a sensitive orchestration of the *Suite*, and the score was published in that form in 1920.

The composer provide the following information about his *Viola Suite*:

"It is a vision of the Far East that inspired me: Java, Sumatra, Borneo -- those wonderful countries I so often dreamed of, though I was never fortunate enough to visit them in any other way than through my imagination. I first intended to give more explicit -- or picturesque -- titles to the four movements of the work, as: (1) *In the Jungle*; (2) *Grotesques*; (3) *Nocturne*; (4) *The Land of the Sun*. But those titles seemed rather incomplete and unsatisfactory to me. Therefore, I prefer to leave the imagination of the listener completely unfettered, rather than to tie him up with a definite program.

"The following, however, is what I believed that I myself saw in the music:

"1. *Lento -- Allegro -- Moderato*. The first movement, the most complicated in inspiration and in form, aims to give the impression of a very wild and primitive Nature. The introduction (*Lento*) begins with a kind of savage cry, like that of a fierce bird of prey followed immediately by a deep silence (*misterioso*) and the meditation of the viola. Other motives follow, and a small embryonic theme that later assumes very great importance. All these motives will be recalled further, either in the first movement or in the following ones, with more or less transformation. The following *Allegro* brings a motive of joyful and perhaps exotic character which is answered by the viola. There is a new motive for the viola, and there are transformations of earlier material. The second part of the *Allegro* begins with a new idea -- perhaps a little Jewish, in my sense. There is a climax worked out from the most important themes. Then follows a decrescendo that leads to the conclusion of the *Allegro* -- again in silence and in slumbering mood. Like a sun rising out of the clouds in the mystery of a primitive Nature, one of the earlier viola motives arises in a broader shape (*Largamente*) and the movement ends, as it began, with the meditation of the viola.

"2. *Allegro ironico*. Rather difficult to define is the second movement. It is a curious mixture of grotesque and fantastic characters, of sardonic and mysterious moods. Are these men, or animals, or grinning shadows? And what kind of sorrowful and bitter parody of humanity is dancing before us -- sometimes giggling, sometimes serious? I myself do not know, and cannot explain . . . The musical form follows closely the expression in its alternating moods. It is a sort of *rondo* form. . . . The first group of motives (*Allegro*) is made up of short fragments. The following section is based on a quite different motive.

"3. *Lento*. This very simple page expresses the mystery of tropical nights. I remembered the wonderful account of a dear friend who lived once in Java -- his travels during the night . . . his arrival at small villages in the darkness . . . the distant sounds of curious soft, wooden instruments with strange rhythms . . . dances, too . . . Many tears have passed since my friend told me all of this; but the beauty and vividness of his impressions I could never forget -- they haunted me; and almost unconsciously I had to express them in music. There is first a dreamy melody in the solo viola, above dark chords; then a second and third motive; and, as if from far away, reminiscences of motives from the first movement.

"4. *Molto vivo*. The last movement is probably the most cheerful thing I ever wrote. The form is extremely simple -- an obvious A-B-A, the middle part being a more lyrical episode, built on motives from other movements treated in a broad and passionate mood. The first motives are constructed on a pentatonic scale. A later motive, more lyrical, seems to be a transformation of the first. The middle part (*Moderato assai*) uses subjects from the third and first movements. A *Presto* leads to a *Largamente*, where a subject from the first movement is triumphantly recalled. The solo viola remembers the motive of the meditation from the first movement. A short and cheerful *Allegro vivace* concludes the work."

SYMPHONY NO. 7 IN A MAJOR, OP. 92

Ludwig van Beethoven

Composed in 1811-1812.

Premiered on December 8, 1813 in Vienna,

conducted by the composer.

In the autumn of 1813, Johann Nepomuk Mälzel, the inventor of the metronome, approached Beethoven with the proposal that the two organize a concert to benefit the soldiers wounded at the recent Battle of Hanau -- with, perhaps, two or three repetitions of the concert to benefit themselves. Beethoven was eager to have the as-yet-unheard A Major Symphony of the preceding year performed, and thought the financial reward worth the trouble, so he agreed. The concert consisted of this "Entirely New Symphony" by Beethoven, marches by Dussek and Pleyel performed by the "Mechanical Trumpeter" fabricated by Mälzel, and an orchestral arrangement of *Wellington's Victory*, a piece Beethoven had concocted the previous summer for yet another of Mälzel's musical machines, the "Panharmonicon." The evening was such a success that previous dissenters from his music, now agreed to award him his laurels."

A slow introduction, almost a movement in itself, opens the Symphony. This initial section employs two themes; the first, majestic and unadorned, is passed down through the winds while being punctuated by long, rising scales in the strings; the second is a graceful melody for oboe. The transition to the main part of the first movement is accomplished by the superbly controlled reiteration of a single pitch. This device both connects the introduction with the exposition and also establishes the dactylic rhythm which dominates the movement. The second movement scored such a success at its premiere that it was immediately encored, a phenomenon virtually unprecedented for a slow movement. Indeed, this music was so popular that it was used to replace the brief slow movement of the Eighth Symphony at several performances during Beethoven's lifetime. In form, the movement is a series of variations on the heartbeat rhythm of its opening measures. In spirit, however, it is more closely allied to the austere chaconne of the Baroque era than to the light, figural variations of Classicism.

The third movement, a study in contrasts of sonority and dynamics, is built on the formal model of the scherzo, but expanded to include a repetition of the horn-dominated Trio (Scherzo-Trio-Scherzo-Trio-Scherzo). In the finale, Beethoven not only produced music of virtually unmatched rhythmic energy ("a triumph of Bacchic fury," in the words of Donald Tovey), but did it in such a manner as to exceed the climaxes of all the earlier movements and make it seem the goal toward which they had all been aimed. So intoxicating is this music that some of Beethoven's contemporaries were sure he had composed it in a drunken frenzy. An encounter with the Seventh Symphony is a heady experience.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 10, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

VIVIAN HARMER

flute

Student of Susan Goodfellow

Jed Moss, *piano and harpsichord*

Jim Hardy, *cello*

Cindy Child, *clarinet*

Jill Thomann, *oboe*

Jane Sylvester, *bassoon*

Kathy Uzzle, *horn*

Allegretto, op. 116, no. 1

Benjamin Godard
(1845-1895)

Sonata in F Minor

Georg Philipp Telemann
(1681-1767)

Andante cantabile

Allegro

Andante

Vivace

Third Grand Solo, op. 74

Jean Louis Tulou
(1786-1865)

Summer Music for Woodwind Quintet

Samuel Barber
(1910-1984)

Sonata in D Major, op. 94

Sergei Prokofieff
(1891-1953)

Moderato

Allegretto scherzando

Andante

Allegro con brio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, March 11, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

BRET A. JACKSON
trumpet

Student of David Blackinton

Sonata in D Major

Petronia Franceschini
(1650-1680)

Grave
Allegro
Adagio
Allegro

David Blackinton, *piccolo trumpet*
Douglas Bush, *organ*

Concertino pour trumpette

Andre Jolivet
(1905-1974)

Quiet City

Aaron Copland
(1900-)

Jill Thomann, *english horn*

INTERMISSION

Concerto for Trumpet

Vittorio Giannini
(1905-1966)

Allegro energico
Andante sostenuto
Allegro

Concerto per due trombe

Francesco Manfredini
(1680-1748)

Allegro
Largo
Allegro

David Blackinton, *piccolo trumpet*
Douglas Bush, *organ*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, March 12, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

NANCY LARSON

Student of Robert B. Smith

Prelude and fugue in E-flat Minor, BWV 853 Johann Sebastian Bach
(1685-1750)

Sonata in E Minor, op. 90 Ludwig van Beethoven
(1770-1827)

Mit Leghaftigkeit und durchaus
mit Empfindung und Ausdruck
Nicht zu geschwind und sehr singbar
vorzutragen

Klavierstücke, op. 119 Johannes Brahms
(1833-1897)

Intermezzo in B Minor
Intermezzo in E Minor
Intermezzo in C Major
Rhapsody in E-flat Major

Les soirées de Nazelles Francis Poulenc
(1899-1963)

Préambule
Variations
Le comble de la distinction
Le coeur sur la main
La désinvolture et la discrétion
La suite dans les idées
Le charme enjôleur
Le contentement de soi
Le goût du malheur
L'alarme vieillisse

Cadence
Final

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, March 12, 1988 - 7:30 p.m.
de Jong Concert Hall

THE UNITED STATES NAVY BAND

Commander Allen E. Beck, USN, *leader*

Chief Musician Chuck Yates, *narrator*

Carnival Overture

Antonin Dvorák
Trans. by Herbert L. Clarke

Skyliner March

Harry L. Alford

Fantastic

Arthur Pryor

Senior Chief Musician Robert Phillips, *trombone*

National Emblem March

Featuring Outstanding School Musicians

Voices of Spring Waltz

Johann Strauss
Trans. by Aubrey Winter

The Cowboys

John Williams
Trans. by James Curnow

INTERMISSION

Thunder and Blazes March

Julius Fucik

Rocky Point Holiday

Ron Nelson

Fantasia for Alto Saxophone

Claude T. Smith

Senior Chief Musician Dale Underwood, *alto saxophone*

Grand Serenade for an Awful Lot of
Winds and Percussion

P. D. Q. Bach
Trans. by Peter Schickele

O luce di quest'anima, from *Linda di chamounix*

Gaetano Donizetti
Trans. by Chief Musician Jerry Brubaker*

Mars, from *The Planets*

Gustav Holst
Trans. by G. Smith

*Staff Composer/Arranger, U. S. Navy Band

co-sponsored by

THE DAILY HERALD

Music at Midday

Brett Zumsteg, Coordinator

Trio in B-flat, op. 274
for Clarinet, Horn and Piano

Carl Reinecke

Allegro
Andante
Scherzo
Finale

Sonatina for Clarinet Solo

Miklos Rozsa

Tema con variazioni
Vivo e giocoso

Contrasts for Violin, Clarinet and Piano

Bela Bartok

Verbunkos
Pihenó
Sebes

Cindy Child, Clarinet
Percy Kalt, Violin
Kathy Uzzle, Horn
Nancy Larson, Piano
Robert Nakea, Piano

March 14, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, March 15, 1988 - 7:30 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

SYNTHESIZER ENSEMBLE

H. Jarolde Harris, *director*

Alison Andrews
Brentt Eads
Robert Gilchrist
Malcolm Jameson
Jill Peterson

Concerto in C Major

Johann Sebastian Bach
(1685-1750)

A Toy, from *An Elizabethian Suite*

John Barbirolli
(1899-1970)

Vocalise

Sergei Rachmaninov
(1873-1943)

Colleen Riggs Harris, *soprano*

Bagpipers, from *Dances of Transylvania*

Béla Bartók
(1881-1945)

* * *

Breakfast Parts

Mike Cottle
(1956-)

Keep on Trying

Paul Anderson
(1907-)

Pelucid

Eric Cannavaro
(1967-)

Peruvian Semaphore

Michael Babbitt

* * *

St. Elmo's Fire

David Foster
(1943-)

Arlen Card, *saxophone*
Jay Hendrickson, *percussion*

Frenetic Energy, from *Fresh Aire II*

Chip Davis

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, March 16, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

DOUGLAS HUMPHERYS
piano

Fantasia in C Major, Hob. XVII: 4

Franz Joseph Haydn
(1732-1809)

Sonata in A Minor, D. 784

Franz Schubert
(1797-1828)

Allegro giusto
Andante
Allegro vivace

Capriccio in F-sharp Minor, op. 76, no. 1

Johannes Brahms
(1833-1897)

Intermezzo in E-flat Minor, op. 118, no. 6

Johannes Brahms

INTERMISSION

Sonata in B Minor

Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 17, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

BECKY ELSTON

flute

Student of Susan Goodfellow

Assisted by:

Michael Abramson, *violin*

Qian-Yi Gu, *viola*

Janet Bensing, *harp*

Jeffrey Romero, *piano*

Serenade No. 10 for Flute and Harp

Vincent Persechetti
(1915-)

Larghetto
Allegro comodo
Andante grazioso
Andante cantabile
Allegretto
Scherzando
Adagietto
Vivo

Romance for Flute and Orchestra, op. 37

Camille Saint-Saëns
(1835-1921)

Madrigal Sonata for Flute, Violin and Piano

Bohuslav Martinů
(1890-1959)

Poco allegro
Moderato

INTERMISSION

Sonata for Flute, Viola and Harp

Claude Debussy
(1862-1918)

Pastorale
Interlude
Final

Sixieme solo de concert, op. 82

Jules A. Demersseman
(1833-1866)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 17, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

DESERET STRING QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
Clyn Barrus, *viola*
Julie Zumsteg, *cello*

Assisted by:

Douglas Humpherys, *piano*

Quartet in E Minor, op. 59, no. 2

Ludwig van Beethoven
(1770-1827)

Allegro
Molto adagio
Allegretto
Finale: Presto

Piano Quintet in F Minor

César Franck
(1822-1890)

Molto moderato quasi lento--Allegro
Lento, con molto sentimento
Allegro non troppo, ma con fuoco

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 17, 1988 - 9:00 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

LILA STUART
mezzo-soprano

Jeffrey Shumway, *piano*

Four Fragments, from *The Canterbury Tales*

Lester Trimble
(1923-)

Prologue
A Knyght
A Yong Squier
The Wyf of Biside Bathe

Susan Goodfellow, *flute*
David Randall, *clarinet*
Brett Zumsteg, *harpsichord*

Chansons Madécasses

Maurice Ravel
(1875-1937)

Nagandove
Aoua!
Il est doux

Barbara Shumway, *flute*
Julie Zumsteg, *cello*

Fünf antike Oden

Hermann Reutter
(1900-)

Wie hernieder vom Berge Sturmwind stürzt
Hinunter ist schon der Mond
Singet, ihr Mädchen, das Lied
Seelenlos liegt dereinst da
Aphrodite! Listreiche Tochter des Zeus

Clyn Barrus, *viola*

Nachtwandler (1901)

Arnold Schönberg
(1874-1951)

Susan Goodfellow, *piccolo*
David Blackinton, *trumpet*
Ronald Brough, *snare drum*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, March 18, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

DARYL SMITH
piano

Student of Douglas Humpherys

Prelude and Fugue in D Minor, from *Das*
wohltemperirte Clavier, BWV 875

Johann Sebastian Bach
(1685-1750)

Sonata No. 6 in F Major, op. 10, no. 2

Ludwig van Beethoven
(1770-1827)

Allegro
Allegretto
Presto

Fantaisie-impromptu in C-sharp Minor,
op. 66

Frédéric François Chopin
(1810-1849)

Préludes, from *Book 1*

Claude Debussy
(1862-1918)

Voiles
Des pas sur la neige
La cathédrale engloutie

Suggestion diabolique, op. 4, no. 4

Sergey Prokofiev
(1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, March 18, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

CINDY CHILD

Student of David Randall

Assisted by:

Percy Kalt, *violin* (BYU faculty)

Robert Nakéa, *piano*

Jane Sylvester, *bassoon*

Kathy Uzzle, *horn*

Nancy Larson, *piano*

Contrasts for Violin, Clarinet and Piano

Béla Bartók
(1881-1945)

- I. Verbunkos
- II. Piheno
- III. Sebes

Sonata for Clarinet and Bassoon

Francis Poulenc
(1899-1963)

- I. Allegro
- II. Romance
- III. Final

INTERMISSION

Sonatina for Clarinet Solo, op. 27

Miklos Rozsa
(1907-)

- I. Tema con variazioni
- II. Vivo e giocoso

Trio in B-flat for Clarinet, Horn
and Piano, op. 274

Carl Reinecke
(1824-1910)

Allegro
Andante
Scherzo
Finale

BRIGHAM YOUNG UNIVERSITY
PERFORMING ARTS SERIES

THE DALE WARLAND SINGERS

DALE WARLAND
music director

SIGRID JOHNSON
assistant conductor

JERRY RUBINO
pianist and cabaret conductor

7:30 p.m.
Friday, March 18, 1988
de Jong Concert Hall
Harris Fine Arts Center



PROGRAM

I. RELIGIOUS MOTETS

Regina Coeli, K. 276

Wolfgang Amadeus Mozart
(1756-1791)

Ave Maria

Franz Biebl
(1906-)

Gloria, from *The Masque of Angels*

Dominick Argento
(1927-)

II. SWEDISH AND ITALIAN MUSIC

Agnus Dei

Sven-David Sandstrom
(1942-)

La Passeggiata

Gioacchino Rossini
(1792-1868)

III. SWEDISH ROMANTIC MUSIC

The Dance

Folksong
(Lars Edlund)

Garden of the Seraglio

Wilhelm Stenhammar

Domaredansen

Folksong
(Dengt Hallberg)

IV. THE CABARET SINGERS

Selections will be announced from the stage.

V. MUSIC OF STEPHEN FOSTER (1826-1864)

Laura Lee	Gentle Annie
Nelly Bly	Oh! Susanna

VI. AMERICAN FOLK MUSIC

Oh, dear! what can the matter be?	Gail Kubik
Black is the color of my true love's hair	Stuart Churchill
Zion's Wall (Revivalist Song)	Aaron Copland

*O Queen of Heaven, rejoice, alleluia;
For He whom thou was made worthy to bear, alleluia;
Hath risen again, as He said, alleluia;
Pray for us to god, alleluia.
O Queen of Heaven, rejoice, alleluia.*

As organist and *Konzertmeister* to the chapel of Archbishop Hieronymous Colloredo in Salzburg, Mozart naturally was expected to supply suitable, generic sacred music in the conservative tradition for Mass and church festivals. In addition to satisfying Colloredo, Mozart was also obliged to follow the edicts of Joseph II, which limited the length and complexity of certain liturgical works. Mozart complied with the edicts, but often with little enthusiasm or originality

Regina Coeli (K. 276), composed around 1779, is an example of his late Salzburg style. Using the text but not the chant of this Marian anthem, the work would have been performed at Vespers or at a Marian festival between Easter and Pentecost. Unlike his earlier setting of the same text (K. 127), here Mozart avoided virtuosic solos, choosing instead a concerto style where the solos provide the contrasting episodes and the chorus adds the punctuation of Handelian-like "alleluias".

AVE MARIA

Franz Biebl

*Hail Mary, full of grace:
The Lord is with thee. Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God, pray for us sinners,
Now and in the hour of our death, Amen.*

GLORIA, from *The Masque of Angels*

Dominick Argento

*Glory be to God on high. And on earth peace
to men of goodwill. We praise thee, we bless thee,
we worship thee, we glorify thee. Glory be to God
on high. And on earth peace to men of goodwill.*

Dominick Argento has gained national attention as a composer of opera and chamber works. "Gloria" is from Argento's semi-staged opera, *The Masque of Angels* (1963), a heartwarming tale about a group of bungling angels sent to earth to aid young lovers. Argento is a Regents Professor of Music at the University of Minnesota and received the Pulitzer Prize in 1975 for his song cycle, *From the Diary of Virginia Woolf*.

AGNUS DEI

Sven-David Sandstrom

*Lamb of God who takes away the sins of the world,
have mercy on us. Lamb of God, who takes away the sins of
the world, grant us peace.*

Agnus Dei (1981) by Swedish composer Sandstrom, draws upon the modern tibral style. Its sculpture of continuously held notes and subtly changing colors perfectly conveys the text's pleas for mercy and peace.

LA PASSEGGIATA

Gioacchino Rossini

*Calm and serene the heavens, limpid
the waves below us, sailing from
shore to shore guided alone by love.*

*To gentle winds and flowers we speak
our words of love, all beating hearts
together to them respond in love.*

*Winds now are blowing stronger, rippling
the sea around us, winds now are
whistling, winds are now blowing,
quickly let us depart, move on.*

*Ah! no, the moon appearing turns all our
fear to gladness, in this delightful
country we sing our songs of love.*

In 1855, Gioacchino Rossini retired to Paris. He, who a few decades earlier had fascinated Europe with his operas, was in miserable condition now, unable to find work and deeply depressed. He began to write again in 1857, and in the last 11 years of his life wrote nearly 200 minor compositions. *La Passeggiata* is from Rossini's *Sins of Old Age*, a brilliant collection of short choral works.

STEPHEN FOSTER (1826-1864)

The tenth of eleven children, Stephen Foster was the son of well-to-do, politically active parents near Pittsburgh, Pennsylvania. Among American composers, he was the first to make a living from composing songs. While his formal musical education is unknown, he did play the violin and flute and probably absorbed current musical vogues from experience.

THE DALE WARLAND SINGERS

Dale Warland, *music director*

Dale Warland, Music Director of The Dale Warland Singers, received a Bachelor of Arts degree from St. Olaf College, a Master of Arts degree from the University of Minnesota and a Doctor of Musical Arts degree from the University of Southern California. His academic honors include a Tanglewood scholarship and a Ford Foundation grant which made possible a nine-month study of choral music in England, Sweden and Norway.

Under Warland's leadership, The Dale Warland Singers have received extensive national and international acclaim. In addition to conducting many major performances by the Singers, he has prepared the ensemble for appearances with the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Minnesota Opera, the American Brass Quintet, the Stuttgart and Frankfurt Radio Symphony Orchestra, the Colorado Music Festival, plus ensembles led by such renowned conductors as Edo de Waart, Sir Neville Marriner, Stanislaw Skrowaczewski, Dennis Russell Davies, Leonard Slatkin, Dave Brubeck, and Krzysztof Penderecki. The Dale Warland Singers have also worked with guest conductors Leonard Slatkin, Robert Shaw, Norman Luboff, Eric Erickson, Elmer Iseler and Robert Craft.

Formerly a member of the Recording Panel of the National Endowment for the Arts, Warland also served as co-chair of the NEA's Choral Panel. As a recipient of a Bush Foundation Award, he spent a month in England studying choral literature during the summer of 1984. Increasingly in demand as a guest clinician, conductor and teacher, Dr. Warland currently resides in St. Paul, Minnesota.

HISTORY OF THE DALE WARLAND SINGERS

Organized in 1972, The Dale Warland Singers is a professional choral ensemble based in the Twin Cities of St. Paul and Minneapolis, Minnesota. Members are selected through demanding annual auditions, and must re-audition each season. The opportunity to sing in this ensemble attracts quality singers from all parts of the United States.

The diversity of choral literature performed by The Dale Warland Singers is extensive. While building a broad repertoire of standard a cappella choral music, the ensemble has made one of its most significant contributions with performances of 20th century music which has brought them international recognition. The long list of composers represented by its performance repertoire indicates a wide variety of nationalities and musical styles. Composers who have written works for the Singers include Dominick Argento, Stephen Paulus, Lukas Foss, William Schumann, George Shearing, Michael Aubert and Danish composer Bo Holten.

Currently, The Dale Warland Singers perform an annual subscription concert series in the Twin Cities, present tour and runout concerts, and can regularly be heard on recordings and public radio. The superior artistic quality of the choir is acknowledged by a growing national and international reputation and recognition through concerts, recordings, broadcasts, residencies in summer music festivals and appearances at national music events.

The 40-voice ensemble is used in a variety of configurations. 26 individuals make up the regular touring group, The DWS Chamber Singers, and from the Chamber Singers, 12 are further selected to make up the DWS Cabaret Singers. All 40 voices of The DWS comprise the core of the Dale Warland Symphonic Chorus which ranges in size from 80 to 120 members depending upon the demands of the repertoire to be performed.

Substantial financial support from the National Endowment for the Arts, Minnesota State Arts Board, corporations, foundations and individuals attest to The DWS' high level of artistry. Dale Warland is widely recognized as a leader in the field of choral conducting, and is frequently sought after as a guest conductor, clinician and musical advisor.

The Dale Warland Singers Board of Directors consists of 17 individuals representing diverse aspects of the community. In recent years the effectiveness of the Board has increased markedly as evidenced by its growth in size and enhanced capabilities and experience.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, March 19, 1988 - 4:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

DIANNE S. WALKER
soprano

Student of Robert Downs

Assisted by

Nancy Larson, *piano*
Yvonne Farnsworth, *piccolo*

I

Hark! the ech'ing air sings, from
The Fairy Queen, Z. 629

Henry Purcell
(1659-1695)

Arie der Rossane, from *Floridante*, HG 1xv

George Frideric Handel
(1685-1759)

Noi donne poverine, from
La finta giardiniera, K. 196

Wolfgang Amadeus Mozart
(1756-1791)

II

Ellens Gesang,

Franz Schubert
(1797-1828)

Raste, Krieger, krieg ist aus, D. 837
Jäger, ruhe von der Jagd! D. 838
Ave Maria! Jungfrau mild! D. 839

III

Non la sospiri la nostra casetta, from *Tosca*

Giacomo Puccini
(1858-1924)

INTERMISSION

IV

Si tu le veux, op. 5

Charles Koechlin
(1867-1950)

Oh, quand je dors, S. 282/1

Franz Liszt
(1811-1886)

Dans les ruines d'une abbaye, op. 2, no. 1

Gabriel Fauré
(1845-1924)

V

Song of Freedom

Anonymous

Sweet and Low

Sidney Homer
(1864-1953)

They are there, no. 104b

Charles Ives
(1874-1954)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Monday, March 21, 1988 - 12:00 noon
Madsen Recital Hall

VISITING ARTIST SERIES

CHARLES WEST
clarinet

CAROLYN BRIDGER
piano

Sonatine

Pierre Gabaye
(1903-)

Allegro
Largo
Prestissimo

Hillandale Wautzes

Victor Babin
(1908-1972)

Tempo di Valse. Con garbo
I. Valse élégante
II. Valse passionée
III. Valse sombre
IV. Valse volante
V. Valse triste
VI. Valse de bonne humeur
VII. Valse brillante et joyeuse
VIII. Valse oubliée

Concert Music

John Eaton
(1935-)

Furioso
Grazioso
Cantabile
Maestoso

Time Pieces

Robert Muczynski
(1929-)

Allegro risoluto
Andante espressivo
Allegro moderato
Introduction: Andante molto--Allegro energico

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, March 22, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

YVONNE FARNSWORTH

flute

Student of Susan Goodfellow

Assisted by

Robert Nakea, *piano*
Dianne Walker, *soprano*

Air Napolitian

Arr. by William Bennett

Duo for Flute and Piano

Aaron Copland
(1900-)

Concerto in G Major, op. 1

Theobald Boehm
(1794-1881)

Polonaise

Arie (Rondo), from *Il rè pastore*, K. 208

Wolfgang Amadeus Mozart
(1756-1791)

Sonatine for Flute and Piano

Henri Dutilleux
(1916-)

Music at Midday
Brett Zumsteg, Coordinator

Quintett

Franz Schubert

Allegro

Scherzo: Presto-Andante Sostenuto

Blair Bateman, Violin
Lani Hill, Violin
Claudine Pinnell, Viola
Jill Plumb, Cello
Monika Rosborough, Cello

March 23, 1988

Music at Midday

Brett Zumsteg, Coordinator
presents
Jazz Lab Band
directed by
Neil Fokel
Guest Soloist: Ken Green

Blue Chip
Look for the Silver Lining
Brass Machine
Ballade
Little Pea's Blues
All of Me
Three for the Road
Sesame Street

Sammy Nestico
Jerome Kern/Nestico
Mark Taylor
Rick Cornish
Oscar Peterson
Simons/Marks
Lennie Niehaus
arr. Dennie Dibliasio

March 24, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 24, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

ORPHEUS WIND QUINTET

Elaine Jorgensen, *flute*
Darrel Stubbs, *oboe*
David Randall, *clarinet*
Glenn Williams, *bassoon*
Gaylen Hatton, *horn*

in a program of

TWENTIETH CENTURY WOODWIND QUINTETS

Quintet (1956)

Walter Piston
(1894-1976)

Animato
Con tenerezza
Scherzando
Allegro comodo

Woodwind Quintet (1948)

Elliott Carter
(1908-)

Allegretto
Allegro giocoso

INTERMISSION

Suite (1957)

Gunther Schuller
(1925-)

Prelude: Allegro--Andante mesto--Allegro

Blues: Andante

Toccata: Presto

Sechs Bagatellen für Bläserquintett (1953)

György Ligeti
(1923-)

Allegro con spirito

Rubato. Lamentoso

Allegro grazioso

Presto ruvido

Béla Bartók in memoriam. Adagio. Mesto

Molto vivace, capriccioso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 24, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MESIA STEWART HENRY
soprano

Student of Lila Stuart

Sherri Ann Wandewiele, *piano*

Chi vuol la Zingarella, from
I zingari in fiera

Giovanni Paisiello
(1740-1816)

Son tutta duolo

Alessandro Scarlatti
(1660-1725)

Se bel rio

Raffaello Rontani
(? -1622)

Chi vuol comprar la bella calandrina

Nicoló Jommelli
(1714-1774)

Non, je n'irai plus au bois

Arr. by Jean-Baptiste Weckerlin
(1821-1910)

Tu me dirais

Cécile Chaminade
(1857-1944)

L'amour s'envole

Arr. by Jean-Baptiste Weckerlin

Ouvre ton coeur

Georges Bizet
(1838-1875)

Der Alpenjäger, op. 13, no. 3	Franz Schubert (1797-1828)
Des Fischers Liebesglück, op. posth.	Franz Schubert
Der Schmetterling, op. 57. no. 1	Franz Schubert
Es ging ein Maidlein zarte	Johannes Brahms (1833-1897)
Och Moder, ich well en Ding han!	Johannes Brahms

Dobbin's Flowery Vale	Arr. by Herbert Hughes (1882-1937)
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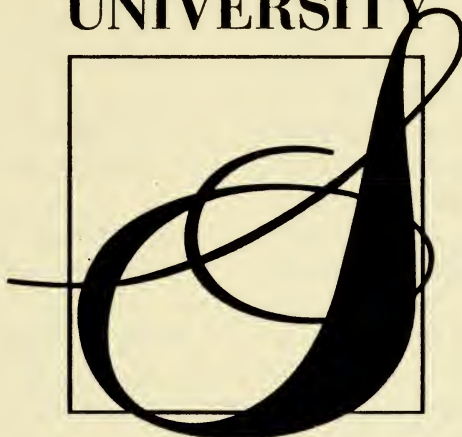
Ye banks and braes	Arr. by Roger Quilter (1877-1953)
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Chinese Mother Goose Rhymes	Bainbridge Crist (1833-1969)
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Lady-Bug
Baby Is Sleeping
What the Old Cow Said
The Mouse
Of What Use Is a Girl?
Pat a Cake
The Old Woman

BYU Department of Music Presents

**BRIGHAM YOUNG
UNIVERSITY**



SINGERS

In Concert

Directed by Ronald J Staheli

Friday March 25, 1988
7:30 PM
de Jong Concert Hall



***Tonight's concert program will be selected from the following
repertoire list of the Brigham Young University Singers.***

Canita Tuba

—Giovanni Pierluigi da Palestrina,
1525–1594

Das ist je gewisslich wahr

SWV 388
—Heinrich Schütz, 1585–1672

Das ist je gewisslich wahr

op. 12, no. 8
—Hugo Distler, 1908–1942

Jauchzet dem Herrn, alle Welt

op. 69, no. 2
—Felix Mendelssohn, 1809–1847

Let All the World In Every Corner Sing

—Sven Lekberg, b. 1899

Bring Us, O Lord God

—William H. Harris, 1883–1973

Psalm 23

—Linda Williams

Dan-u-el

—Kirke Mechem, b. 1925

Walkin' Down That Glory Road

—Mark Hayes

A Medley of Songs from Les Miserables

—Claude-Michel Schönberg

***A One-Hundredth Birthday Tribute to
Irving Berlin***

—Irving Berlin, b. 1888
Arr. Staheli

Three madrigals from Book II, 1590

Non giacinti o narcisi
Non mi é grave
Intorno a due vermiglie
—Claudio Monteverdi, 1567–1643

Il giardino di Afrodite

—Ildebrando Pizzetti, 1880–1968

Loveliest of Trees

—John Chorbajian, b. 1936

Song to the Moon

—Antonin Dvořák, 1841–1904
Arr. Chorbajian

Epitaph for Moonlight

—R. Murray Schafer, b. 1933

If You Were Coming In the Fall

—Frederick Silver, b. 1936

Four Robert Burns Ballads

The Banks O' Doon
Green Grow the Rashers, O
—James Mulholland

Waitin' for the Light to Shine

from *Big River*
—Roger Miller

There's a Light at the End of the Tunnel

from *Starlight Express*
—Andrew Lloyd Webber

Brigham Young University Singers

Soprano

- Eda Ashby, Chattanooga, Tenn.
Laura Biggs, Pleasant Grove, Utah
*Jana Dewey, University Park, Ill.
LaDawn Gardner, Alpine, Utah
*Liesle Knight, Rock Springs, Wyo.
Leslie McRae, Bonaire, Ga.
*JaneAnne Peterson, Salem, Ore.
Stephanie Smithson, Macomb, Ill.
Dianne Walker, Howell, Utah
Rebecca Williams, West Valley City,
Utah

Alto

- *Michele Adams, Allentown, Penn.
Tracey Chisholm, Sandy, Utah
Ruth Christensen, Antonito, Colo.
Jannette Goodman, Las Vegas, Nev.
*Vivian Harmer, Roseville, Calif.
Anna Mooy, Sunnyvale, Calif.
Jennifer Parker, Bellevue, Wash.
Martha Sargent, Springville, Utah
Kristin Smyth, Sacramento, Calif.
Allison Stagg, Salt Lake City, Utah
Susan Stock, Sandy, Utah
*Tracy Turek, Fremont, Calif.

Ronald J Staheli, Director
Anna Mooy, Assistant Director
Stephen Green, Assistant Director
Tracey Chisholm, Accompanist
Marshall Davies, Accompanist

Tenor

- *Tim Anderson, Philadelphia, Penn.
Peter Asplund, Layton, Utah
Michael Belnap, Valier, Mont.
Chris Bohm, Denver, Colo.
*Tim Brewster, Blackfoot, Ida.
Marshall Davies, Springfield, Ill.
Stephen Green, Riverside, Calif.
Kendall Hess, Orem, Utah
Scott Perdue, Huron, Ohio
*John Sasine, Brea, Calif.
*Dennis Todd, Santa Ana, Calif.

Bass

- George Angerbauer, Salt Lake City, Utah
Keith Bradshaw, Provo, Utah
Ross Burnett, Bozeman, Mont.
*Dale Buys, Wilsonville, Ore.
*Berk Charlton, Rawlins, Wyo.
David Johnson, Farmington, Utah
Rolfe Moorehead, Pleasant Grove, Utah
Glen Morrell, West Jordan, Utah
Chris Read, San Diego, Calif.
*James Seeley, Brookfield Center, Conn.
*David Winters, Kaysville, Utah

*officers

CHORAL MUSIC AT BRIGHAM YOUNG UNIVERSITY

Because of the work and dedication of past directors like Ralph Woodward, John R. Halliday and Newell Weight, Brigham Young University has achieved a national and international reputation for choral excellence. Now under the direction of Ronald Staheli and Mack Wilberg, the commitment to fine choral music remains, while the organization and names of the choirs have experienced change.

The five choral organizations at Brigham Young University are designed to offer both graduate and undergraduate students a diverse opportunity for training, experience, and personal growth in all aspects of today's choral spectrum. The groups include the Brigham Young University Singers, Concert Choir, Men's Chorus, Women's Chorus and the University Chorale. Within this organizational structure, the few students accepted into the rigorous graduate choral music programs are given consistent and varied conducting experiences.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, March 25, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

BARBARA J. CLAYTON
clarinet

Student of David M. Randall

Emergencies,
for Clarinet, Contrabass, Piano and Drums

Christian T. Asplund
(1964-)

Sechs Lieder, for Soprano, Clarinet
and Piano, op. 103

Louis Spohr
(1784-1859)

Sei still mein Hertz
Zweigesang
Sehnsucht
Wiegenlied
Das heimliche Lied
Wach auf

Quintet in A Major,
for Clarinet and Strings, K. 581

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Larghetto
Minuetto and Trio
Theme and Variations

Concerto for Clarinet, op. 57

Carl Nielsen
(1876-1939)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, March 26, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARJORIE MINER
violin

Student of Percy Kalt

Jennifer Jacobson, *piano*
Kirstan Harris, *violin*

Sonata No. 1 in G Minor, BWV 1001

Johann Sebastian Bach
(1685-1750)

Adagio
Presto

Scottish Fantasy, op. 46

Max Bruch
(1838-1920)

Grave--Adagio cantabile
Allegro
Andante sostenuto
Allegro guerriero

INTERMISSION

Etudes - caprices, op. 18, no. 4

Henri Wieniawski
(1835-1880)

Consolation

Franz Liszt--Milstein
(1811-1886)

Sonata for Violin and Piano

Cèsar Franck
(1822-1890)

Allegretto ben moderato
Allegro
Recitativo--Fantasia: Ben moderato
Allegro poco mosso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, March 26, 1988 - 7:30 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

DANIEL BACHELDER

trombone, euphonium

Mack Wilberg, *piano*

KIMBERLY BACHELDER

flute

Student of Dr. Theodore Wight

Susanna Graff, *piano*

Tis Thee I Would Be Praising, from
Christmas Oratorio

Johann Sebastian Bach--Beyersdorf
(1685-1750)

Romance, op. 2

Victor Ewald--Reed
(1860-1935)

Concerto for Bassoon and Orchestra,
K. 191 (186°)

Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante ma adagio
Rondo

Daniel Bachelder, *euphonium*
Mack Wilberg, *piano*

Piece for Solo Trombone (1988)

Daniel Bachelder

Daniel Bachelder, *trombone*

INTERMISSION

Nocturne et allegro scherzando

Philippe Gaubert
(1879-1941)

Andante
Allegro

Sonata für Flöte und Klavier

Paul Hindemith
(1895-1963)

I. Heiter bewegt
II. Sehr langsam
III. Sehr lebhaft

Fantaisie, Morceau de Concours

Georges--Hüe
(1858-1948)

Kim Bachelder, *flute*
Susanna Graff, *piano*

Sonate in D-moll, op. 14, no. 3

Joseph Bodin de Boismortier
(1691-1755)

Gravement
Gayment
Lentement
Gigue

Daniel Bachelder, *trombone*
Kim Bachelder, *flute*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

UNIVERSITY ENSEMBLE SERIES

PERCUSSION ENSEMBLE

&

PANORAMIC STEEL

Ron Brough, *director*

7:30 p.m.
Tuesday, March 29, 1988
Madsen Recital Hall
Harris Fine Arts Center



PROGRAM

Inmates Lullaby	Arr. by Ron Brough
Rondo	Michael Kosorok (1962-)
Rainbow Ripples	G. H. Green--Becker (1893-1970)
Gainesborough	Thomas Gauger (1939-)
Allegro Slow, hesitant Presto	
Cartoon Music	Larry Spivack (1954-)
Pan Here To Stay	Lord Kitchener--Narell
Confusion	Cliff Alexis
This Feelin' Nice	Len Sharpe--Narell
The Hammer	David Rudder--Alexis
Scherzo, from Symphony No. 9	Ludwig van Beethoven--Farberman (1770-1827)

PERCUSSION ENSEMBLE

Kevin Cope
Darren Duerden
Stacy Gilchrist
Sharalyn Heath
Kris Heidenreich
Jay Hendrickson
Jim Jackson
Heather Kent

Darren Martin
Mark Martin
Brian McKibben
Jeff Paris
Mikel Poulsen
Coby Ramsey
Jason Willard
Dustin Woodhouse

PANORAMIC STEEL

Kevin Cope
Skye Christensen
Darren Duerden
Sharalyn Heath
Jim Jackson

Jennifer Jackson
Heather Kent
Ji-Hyoung Kim
Jeff Paris
Mikel Poulsen
Ron Winegar

UPCOMING EVENT

February 11, 1989 - Utah Percussion Festival, featuring the world renoun percussion group - NEXUS.

Music at Midday

Brett Zumsteg, Coordinator

Concerto in D minor, op. 47
Adagio di molto

Jean Sibelius

Lani W. Hill, Violin
Janice Clayton, Piano

Navarre

Pablo de Sarasate

Kirstan Harris, Violin
Lani W. Hill, Violin
Joanne Rust, Piano

Concerto no. 2 in G minor

Sergei Prokofieff

Judy Fletcher, Violin
Joanne Rust, Piano

March 29, 1988



*Dialogues
of the
Carmelites*

Francis Poulenc's wrenching
musical exploration of persecution,
spiritual courage and martyrdom.

March 26, 29, 30, 31 &
April 1, 1988 7:30 PM
April 2, 1988 9:00 PM
Margettes Arena Theatre
Harris Fine Arts Center



CAST (in order of appearance)

	(Performance Dates)	
	(26, 1, 2)	(29, 30, 31)
The Marquis de la Force	Ross Burnett	Steven Fucile
The Chevalier, his son	Michael Nelson	
Thierry, his valet	Kevin Rolph	
	(26, 30, 1)	(29, 31, 2)
Blanche, the Marquis' daughter (Sister Blanche of the Agony of Christ)	Martha West	Rebecca Nelson
Mother Henrietta of Jesus (The Aging Prioress of the Carmelite Convent)	Ruth Christensen	Stephanie Smithson
Sister Constance, a very young nun	Jana Dewey	Liesle Knight
Mother Marie of the Incarnation (Assistant Prioress and assumed to become the new Prioress)	Louise Payne	Tracy Turek
Mother Marie of St. Augustine (Appointed by the Diocese to be the new Prioress)	Katrina Nelson	Nina Warren
Mother Jeanne of the Child Jesus	Marie-Adele Black	Jennifer Jarvis
Sister Mathilde	LaDawn Gardner	Katie Fotheringham

The Carmelite Nuns Eda Ashby, Melinda Davenport, Diane Eckery
 Margaret Gingerich, Heidi James, Elizabeth McRae,
 Reta Semadeni, Jamie Weaver, Anita Williams, Lenore Wise.

M. Javilenot, a physician	Robert Prosch
Father Confessor of the Convent	Scott Purdue
First Commissioner	George Phillips
Second Commissioner	Robert Prosch
First Officer	Christian Bohm
The Jailer	Phillip Lowry
Old Women	Cory Garner
	Michelle Létourneau

Guards and Townsfolk: Leads (above) and Marlies Adams, Kenna Allen, Amanda Bacak, Martin Blair, Kelly L. Callahan, Farral David Gay, Lisa Hales, Carie Juchau, Valinda Jensen, Vincent Lei, David Ellison McClure, Heather McGuire, Michael Pratt, Jeff Sanford, Sherise Sawyer, John Staheli, Brent Taylor, Missy Toone, David Trevino, Lawrence Wood, Stephanie Wood.

PRODUCTION NOTES

On July 14th, 1794, five years to the day after the fall of the Bastille, 16 Carmelite nuns from the Monastery at Compiègne went to their deaths under the guillotine rather than submit to the edict issued by the Revolutionary Government of France dissolving all religious orders. In Poulenc's hands, these 17 dialogues based upon the historical record, become a profound study of the struggle between fear and spiritual courage; between self service and martyrdom; between faith in god's justice for the individual and His mercy for all of mankind.

We express appreciation to Father Kaiser at the Cathedral of the Madeline and the Discalced Carmelite nuns, particularly Sister Mary Joseph, at the monastery in Salt Lake City.

There will be a 10 minute intermission after dialogue 7.

THE STORY

Blanche de la Force joins the Carmelites hoping to escape from the realities of life among the revolution-threatened French aristocracy, though she is forewarned by the elderly Prioress that the order is not a refuge, and that her salvation lies only within herself. Sister Constance tells Blanche of a premonition that they will die together. The Prioress dies and is replaced not by her assistant, Mother Marie, but by an outsider, Madame Lidoine. As the Revolution grows, Blanche is urged by her brother to return to care for their father, but she refuses. The revolutionary regime orders all religious groups dissolved. In the absence of Madame Lidoine, Mother Marie secures what appears to be a unanimous vow of martyrdom from the sisters. The Carmelites are eventually forced to leave the convent. Blanche returns to her family's home only to find her father has been sent to the guillotine. She is placed in servitude to the new order, but refuses Mother Marie's plea to rejoin her sisters. Arrested and sentenced to die, the nuns go to their death singing, and as the last one, Sister Constance, is executed, the repentant Blanche appears and mounts the scaffold to join her companions in martyrdom.

PRODUCTION STAFF

Stage Director, Set Design and Construction
Musical Director
Coaches and Performance Accompanists

Neil Vanderpool
David Warner
Tracy Chisholm
Christian Bohm
Stacy Gilchrist
Michael Munson
Clayne Robison
Lisa Wygant
Judy White
Bruce Duerden
Curtis Dole
Christine Nokelby
Lew Clayton
Paul Duerden
Stephen Green
Cory Gardner
Michele Létourneau
Kurt Draper
Neil Vanderpool

Producer and Associate Musical Director
Lighting Design
Costume Design
Technical Director
Assistant Technical Director
Publicity Coordinator
Publicity Design
Box Office
Programs
Assistants to the Stage Director

Stage Manager
Painting

Dialogues of the Carmelites is being performed by
permission of Boosey and Hawkes,
copyright holder for Ricordi

A SPRING OF GILBERT & SULLIVAN

BYU Production

PIRATES OF PENZANCE, June 10, 11, 14 and 15, at 8:30 p.m.,
Northwest Patio, Harris Fine Arts Center.

Opera West Production

THE MIKADO, May 21 and 23 at Springville High Auditorium and
May 27 and 28 at the Provo Tabernacle. Performances at 7:30 p.m.

THE BYU DEPARTMENT OF MUSIC
presents

MUSIC AT MIDDAY

in

The Madsen Recital Hall

Wednesday, March 30, 1988
12:10 P.M.

A Selection of Oratorio Solos for the Easter Season

presented by the Music 466r Vocal Literature Class
Walter B. Rudolph, instructor

"The Lord is Risen" from The Light of the World

Sir Arthur Sullivan (1842-1900)

Ruth Christensen, mezzo-soprano

Melinda Moody, piano

"There is a Green Hill Far Away" (original English text by

Mrs C. F. Alexander) Charles Gounod (1818-1893)

Cathleen Barney, soprano

Marietta Tidwell, piano

"The Majesty of the Divine Humiliation" from Crucifixion

Sir John Stainer (1840-1901)

Vincent Lei, tenor

Lisa Osburn, piano

"Ich folge dir gleichfalls mit freudigen Schritten"

from St. John Passion Johann Sebastian Bach (1685-1750)

Lori Boyd, soprano

Christy Christiansen, accompanist

"'Twas even here" from Mary Magdalen

J. Massenet (1842-1912)

Dianne S. Walker, soprano

Nancy Larson, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

UNIVERSITY ENSEMBLE SERIES

WIND SYMPHONY

Dr. David Blackinton
conductor

Dr. Donald L. Peterson
guest conductor

JoEllen Turley
alto saxophone

7:30 p.m.
Thursday, March 31, 1988
de Jong Concert Hall
Harris Fine Arts Center



PROGRAM

Liberty Fanfare

John Williams--Curnow

Divertimento

Leonard Bernstein--Grundman
(1918-)

Sennets and Tuckets

Waltz

Mazurka

Samba

Turkey Trot

Sphinxes

Blues

In Memoriam; March, "The BSO Forever"

Serenade for Solo Alto Saxophone and Band

Frank Bencriscutto
(1928-)

JoEllen Turley, *alto saxophone*

Sea Songs

Thomas Knox
(1940-)

INTERMISSION

Flight

Claude T. Smith
(1932-1987)

Dr. Donald Peterson, *conductor*

Symphony for Band

Vincent Persichetti
(1915-)

Adagio--Allegro

Adagio sostenuto

Allegretto

Vivace

Symphonic Songs for Band

Robert Russell Bennett
(1894-1980)

Serenade

Spiritual

Celebration

OBOE

Jeni Jones
 Kristin Gee
 Leslie McCoy
 Carrie Suggs

FLUTE

David Cardon
 Kim Bachelder
 Becky Elston
 Marianne Pyper
 Marilee McGettigan--piccolo

CLAIRNET

Neil Hoyt--E-flat
 Barbara Clayton
 Ruth Handly
 Patricia Henderson
 Alana Kimbel
 Cindy Edwards
 Beth Gratz
 Jennifer Vance
 Deseree Johnson

ALTO CLARINET

Julie Titsworth

BASS CLARINET

Martha Richardson

CONTRA BASS CLARINET

Bill Lee

BASSOON

Patricia Smith
 Chris Smith

ALTO SAXOPHONE

JoEllen Turley
 Kim Mitchell

TENOR SAXOPHONE

Keith Russell

BARITONE SAXOPHONE

Bob Lape

CORNET

Evan Bateman
 Brad Flinders
 Jeff Messinger
 Clifton Oram
 Karl Huish

TRUMPET

Hal Briggs
 Darin Richards

FRENCH HORNS

Suann Adams
 Stephen Bunker
 Lance Geertsen
 Terrol Williams
 Steve Duke

EUPHONIUM

Bryce Mecham
 Brian Pyper

TROMBONE

Scott Bergeson
 Jay Hanson
 Steve Ricks
 Lawrence Willis

TUBA

Paul Evans
 Paul Green

PERCUSSION

Jeff Paris
 Jim Jackson
 Rich Charters
 Darren Duerden

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 31, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SHARALYN HEATH
piano

Student of Robert Smith

Junior Recital

Assisted by
John Heath, *cello*

Concerto in the Italian Style

Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Fantasiestücke

Robert Schumann
(1810-1856)

Des Abends
Aufschwung
Warum?
Grillen
In der Nacht
Fabel
Traumes Wirren
Ende vom Lied

INTERMISSION

Sonata in A Major, no. 3, op. 69

Ludwig van Beethoven
(1770-1827)

Allegro ma non tanto
Allegro molto
Adagio cantabile--Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, March 31, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

RACHEL ROBERTS

cello

Student of Julie Zumsteg

Student Recital

Divertimento

Franz Joseph Haydn--Piatigorsky
(1732-1809)

Adagio
Menuet
Allegro di motto

Waltz and Celebration, from *Billy the Kid*

Aaron Copland
(1900-)

Sonata No. 1 in E Minor, op. 38

Johannes Brahms
(1833-1897)

Allegro non troppo
Allegro quasi minuetto
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, April 1, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

ROBERT WADE HARTLEY
piano

Student of Jeffrey Shumway

Junior Recital

Fantasia in C Minor, BWV 906

Johann Sebastian Bach
(1685-1750)

Etude in E Major ("La Chasse")

Franz Liszt
(1811-1886)

Intermezzo in E Minor, op. 119. no. 2

Johannes Brahms
(1833-1897)

Allegro barbaro, Sz. 49

Béla Bartók
(1881-1945)

INTERMISSION

Sonata in B Minor, op. 58

Frédéric François Chopin
(1810-1849)

Allegro maestoso
Scherzo: Molto vivace
Largo
Finale: Presto, non tanto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, April 1, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

CHARIS BEAN
piano

Student of Dr. Richard Anderson

Junior Recital

MAKROKOSMOS, VOLUME II

Twelve Fantasy-Pieces after the Zodiac
for Amplified Piano

George Crumb
(1929-)

Part One

1. Morning Music (Genesis II) *Cancer*
2. The Mystic Chord *Sagittarius*
3. Rain-Death Variations *Pisces*
4. Twin Suns (Doppelgänger aus der Ewigkeit) [SYMBOL] *Gemini*

Part Two

5. Ghost-Nocturne: for the Druids of Stonehenge (Night-Spell II) *Virgo*
6. Gargoyles *Taurus*
7. Tora! Tora! Tora! (Cadenza Apocalittica) *Scorpio*
8. A Prophecy of Nostradamus [SYMBOL] *Aries*

Part Three

9. Cosmic Wind *Libra*
10. Voices from "Corona Borealis" *Aquarius*
11. Litany of the Galactic Bells *Leo*
12. Agnus Dei [SYMBOL] *Capricorn*

Mikrokosmos, Volume II was premiered by Robert Miller in New York City
(Alice Tully Hall) on November 12, 1974.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

PRIMROSE MEMORIAL CONCERT

"VIOLA MARATHON"

David Dalton
director

8:00 a.m. -- 5:00 p.m.
Saturday, April 2, 1988
Madsen Recital Hall
Harris Fine Arts Center



PROGRAM

8:00 a.m.

Meditation and Processional

Ernest Bloch
(1880-1959)

Jilleen Giroux, *viola*
Christine Hayes, *piano*

Concerto in C Minor

Johann Christian Bach--Casadesus
(1735-1782)

Adagio molto espressivo
Allegro molto ma maestoso

Joy Miner, *viola*
Kirstan Harris, *piano*

Symphonie Concertante in E-flat Major,
K. 364

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Judy Fletcher, *violin*
Joanne Rust, *viola*
Patricia Smith, *piano*

Concerto in G Major for Two Violas

Georg Philipp Telemann
(1681-1767)

Lent
Gai
Large
Vif

Marie Pitkin, Joanne Rust, *violas*
Dionn Blackburn, Caryn Crawley,
Kirstan Harris, Ken Rogerson, *violins*
Sandy Garrard, *cello*

9:00 a.m.

Suite Hébraïque

Ernest Bloch
(1880-1959)

Rapsodie
Processional
Affirmation

Miriam Horne, *viola*
Kirstan Harris, *piano*

Trauermusik

Paul Hindemith
(1895-1963)

Heather Roberts, *viola*
Charis Bean, *piano*

Concerto in G Major for Four Violas

Antonio Vivaldi
(1675-1741)

Allegro
Allegro

Tracy Owens, Shauna Davies,
Mary Cannon, Lynda Duncan, *violas*
Jayne Galloway, *piano*

Sonata in F Minor, op. 120, no. 1

Johannes Brahms
(1833-1897)

Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

10:00 a.m.

Suite

Joseph Jongen
(1873-1953)

Poème
Final

Clyn Barrus, *viola*
Mack Wilberg, *piano*

Sonata in A Minor "Arpeggione"

Franz Schubert
(1797-1828)

Allegro moderato
Adagio
Allegretto

Solace and Pineapple Rag

Scott Joplin--Arnold
(1868-1917)

Marie Pitkin, *viola*
Kirstan Harris, *piano*

11:00 a.m.

Première Sonate

Darius Milhaud
(1892-1974)

Entrée
Française
Air
Final

Suite (1919)

Ernest Bloch
(1880-1959)

Lento--Allegro
Allegro ironico--Grave
Lento
Molto vivo

Greeting Cadenza for William Primrose, op. 65

Juan Orrego-Salas
(1919-)

Chants d'Espagne

Joaquin Nin--Dalton
(1879-1949)

Montañessa
Granadina

David Dalton, *viola*
Mack Wilberg, *piano*

12:00 noon

Suite No. 1 in G Major

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Sarabande
Minuet I & II
Gigue

Caprice No. 1 in C Minor, op. 22

Bartolomeo Campagnoli
(1751-1827)

Concerto (1952)

Gyula Dávid
(1913-)

Allegro
Adagio ma non troppo

Sonata for Viola, Flute and Harp

Claude Debussy
(1862-1918)

Pastorale: Lento, dolce rubato
Interlude: Tempo di minuetto
Final: Allegro moderato ma risoluto

Lee Ann Morgan, *viola*
Becky Elston, *flute*
Janet Bensing, *harp*
Jeff Romero, *piano*

1:00 p.m.

Suite No. 6 in G Major

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Gavotte I & II
Gigue

Ao pé da fogueira

F. Vale

Concerto

William Walton
(1902-1985)

Andante comodo
Vivo e molto preciso
Allegro moderato

Suzanne Ostler, *viola*
Robert Nakea, *piano*

Quadricinium

Maurice Gardner
(1909-)

Michael A. Palumbo, *viola*
Donald Keipp, *percussion*

2:00 p.m.

Sonata

Arnold Bax
(1883-1953)

Molto moderato
Allegro energico ma non troppo presto
Molto lento

Solo Sonata, op. 25, no. 1

Paul Hindemith
(1895-1963)

Breit Viertel
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass--Wild

Concerto

William Walton
(1902-1985)

Andante comodo
Vivo e molto preciso
Allegro moderato

Caprice No. 24

Niccolò Paganini--Primrose
(1782-1840)

Gu Qian-yi, *viola*
Robert Nakea, *piano*

3:00 p.m.

Suite No. 3 in C Major

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Bourrée
Gigue

Solo Sonata, op. 25, no. 1

Paul Hindemith
(1895-1963)

Breit Viertel
Sehr frisch und straff
Sehr langsam
Rasendes Zeitmass--Wild
Langsam, mit viel Ausdruck

Tanja Mead, *viola*

Brandenburg Concerto No. 6 in B-flat Major

Johann Sebastian Bach
(1685-1750)

Allegro maestoso
Adagio ma non tanto
Allegro

Clyn Barrus, Mikhail Boguslavsky, David Dalton, Tanja Mead,
Suzanne Ostler, Michael Palumbo, Jeffrey Wagner, Roberta Zalkind
solo violists

Gu Quin-Yi, Lee Ann Morgan, Claudine Pinnell,
Marie Pitkin, David Bennett,
violists

Carolee Baron, Stephen Emerson, Julie Zumsteg,
cellos

Walter Birkedahl, Brett Zumsteg,
continuo

4:00 p.m.

Sonata for Viola Four Hands, S. 440

P.D.Q. Bach
(1807-1742)

Andanteen
Molto fast
Ground Round
Allah breve

Clyn Barrus, David Dalton, *viola*
Bret Zumsteg, *harpsichord*

Solo Sonata (1957)

Harold Genzmer
(1909-)

Moderato
Tranquillo
Burleske: Prestissimo

Scott Tribby, *viola*

Suite No. 2 in D Minor

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante
Sarabande
Minuet I & II
Gigue

Der Schwandendreher

Paul Hindemith
(1895-1963)

Langsam--Mässig bewegt mit Kraft

Claudine Pinnell, *viola*
Suzanna Graff, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Monday, April 4, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MICHAEL BELNAP
tenor

Student of Lila Stuart

Nancy Larson, *piano*

Graduate Recital

Die Schöne Müllerin

Franz Schubert
(1797-1828)

- 2. Wohin?
- 3. Halt!
- 5. Am Feierabend
- 6. Der Neugierige
- 14. Der Jäger
- 17. Die böse Farbe
- 11. Mein!

Zueignung, op. 10. no. 1

Richard Strauss
(1864-1949)

Ich trage meine Minne, op. 32, no. 1

Richard Strauss

Cäcilie, op. 27, no. 2

Richard Strauss

Ruhe, meine Seele, op. 27, no. 1

Richard Strauss

Kling! op. 48, no. 3

Richard Strauss

O Lovely World

Ernest Charles
(1895-)

Ol' Jim

Clara Edwards
(1887-1974)

Cantata

John Carter
(1876-1951)

5. Toccata (Ride on King Jesus)

Long Time Ago

Aaron Copland
(1900-)

Music at Midday
Brett Zumsteg, Coordinator

Quintet in C Major, Op. 163
Allegretto

Franz Schubert

Blair Bateman, Violin
Lani Hill, Violin
Claudine Pinnell, Viola
Jill Plumb, Cello
Monika Rosborough, Cello

Sonata in B-flat Minor, Op. 35
Grave-Doppio movimento

Frederic Chopin

Mayde Taylor, Piano

Sonata in E Major, Op. 109
Prestissimo
Theme and variations

Ludwig van Beethoven

Sonata in B Minor, Op. 58
Scherzo: Molto vivace

Frederic Chopin

Robert Nakeá, piano

April 5, 1988

BYU DEPARTMENT OF MUSIC PRESENTS

Carillon Recital Tuesday, April 5, 1988 6:00 p.m.

Guest artist, Karel Keldermans, Springfield, Illinois

1. Impromptu Ferd Timmermans

Music written specifically for the carillon always sounds best on the instrument because the positive aspects (such as tonal qualities) are accentuated, while any negative attributes (such as the length of decay in sound from a previous chord) are taken into account. This Impromptu, which refers to a casual or character piece written in the Romantic style, is reminiscent of Chopin's piano works. Ferd Timmermans shows his composing skills by maintaining the impromptu style of piano literature, yet at the same time allowing for the idiosyncrasies of bells. A good example of this skill is in the slow movement, in which the bass bells dominate the melody but nevertheless are not overwhelming and, in fact, seem quite natural.

2. Ave Maria Franz Schubert

Franz Schubert shared with Wolfgang Mozart the distinction of having been able to write beautiful melodies that are captivating, charming and emotionally satisfying. The Ave Maria is a vocal work greatly admired by those who enjoy hearing the extensive range of the true soprano. In this arrangement by Karel Keldermans, the melodic line again is in the bass bells, while the treble bells provide the soft triplet accompaniment.

3. Invitation to the Dance Carl M. von Weber

This well known orchestral work was arranged for carillon by Karel Keldermans.

4. Stephen Foster Piano Works

- a. Old Folks at Home
- b. The Village Bells

Known worldwide as a composer of beautiful songs, Stephen Foster is less known as the source for wonderful piano music. Even though he wrote only a handful of works for the piano, his skill as a writer reflecting an innocent age, is of the highest order. The variations on Old Folks at Home and the polka, The Village Bells, are examples of some of the earliest piano music in American history and can be classified as folk melodies. Arranged for carillon by Karel Keldermans.

5. Two Hymns

- a. Morning has Broken (Gaelic)
- b. Centennial Hymn (Mormon)

6. The Russians (Old Russian Folk Melody)

7. I Saw Cecilia Coming Jef Denyn

Jef Denyn was the founder of the first carillon school in the world in Mechelen, Belgium. His works are less known but give an indication as to why he was such a popular carillonneur. I Saw Cecilia Coming, is an old Dutch folksong well known in Belgium and the Netherlands and Denyn wrote four very pleasant variations which kept the old melody while still introducing some new material to good effect.

8. Six German Dances Ludwig van Beethoven

The piano music of Beethoven must be carefully arranged when played on the carillon. Beethoven often placed full chords in the left hand piano part, something that must be carefully refined on the carillon. In this piece, the melodic line is always in the treble bells and the full chords of the piano score are played as arpeggios or two note chords. By employing these methods and by keeping the bass bells soft, the essential character of the music remains intact.

9. Concerto Johann Gottfried Walther

- a. Allegro
- b. Adagio
- c. Allegro

KAREL KELDERMANS, who has been Park District Carillonneur for the city of Springfield, is considered one of the foremost carillonneurs in the country. A graduate of the Royal Carillon School in Mechelen, Belgium, Keldermans holds a Master's degree in Carillon Performance and Campanology (the study of bells). In addition, he has done extensive postgraduate study in the Netherlands with Dutch carillonneurs, Peter Bakker and Arie Abbenes. Active in the Guild of Carillonneurs in North America, he currently serves as vice-president of the organization and serves on several committees of the board of directors. Keldermans is a regular recitalist overseas and in the United States, and organizes the International Carillon Festival held each year in Springfield.

Montana Repertory Theatre

Cowboy

A musical based on the life of Charles M. Russell.

Music and Lyrics by

RICHARD RIDDLE

Book by:

JESS GREGG

and

ROBERT BRIDGES

Based on an idea by:

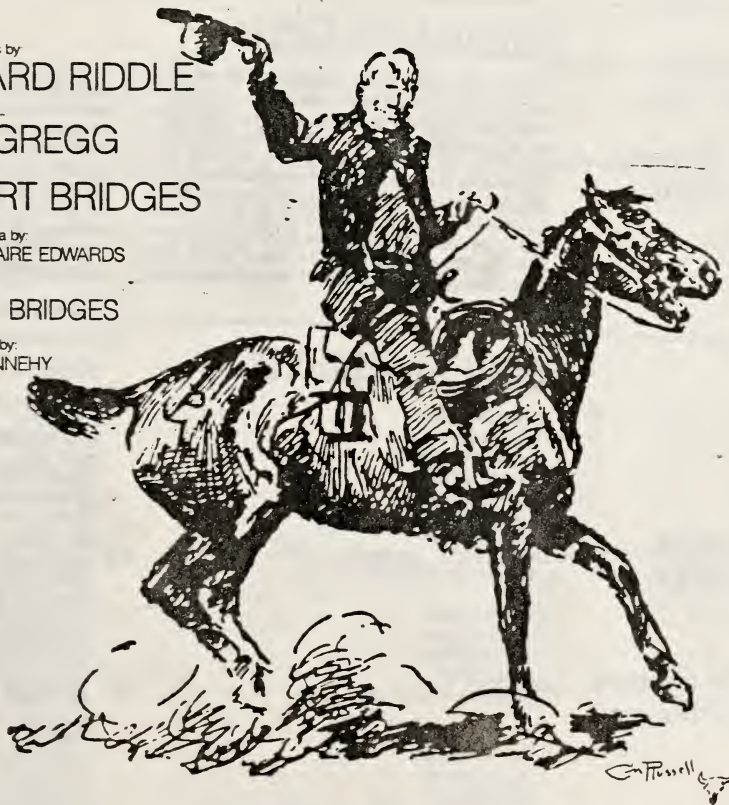
RONNIE CLAIRE EDWARDS

Directed by:

ROBERT BRIDGES

Choreographed by:

DENNIS DENNEHY



MUSICAL NUMBERS

ACT I

"Overture" — Orchestra

SCENE 1:

"Hunker Down" — Charlie and Cowboys

SCENE 2:

"Loud and Tacky" — Mamie

"Loud and Tacky" — Charlie, Con, and Teddy Blue

SCENE 3:

"Seems To Me" — Charlie

SCENE 4:

"Dutchman's Pants" — Widow Oates and Con

"I'll Dream Your Dream" — Mamie

SCENE 5:

"Oh, Oh, Cowboy" — Cowboys

SCENE 7:

"The Horse" — Cowboys

SCENE 8:

"You Look Like My Valley" — Charlie and Mamie

SCENE 9:

"Hey, Kid" — Dance Hall Girls

ACT II

"Entr'acte" — Orchestra

SCENE 1:

"Light Doesn't Last That Long" — Charlie, Con, Teddy Blue, and Town Ladies

"Pass the Bread and Butter" — Company

"Blue Hen's Chick" — Widow Oates

SCENE 5:

"Mamie's Come To Play" — Mamie

SCENE 7:

"Goin' East—St. Louis" — Company

"Singin' To 'Em" — Charlie

SCENE 8:

"Goin' East—Chicago" — Company

"Charlie" — Mamie and Charlie

SCENE 9:

"Goin' East—New York" — Company

"Montana" — Charlie and Company

DIRECTOR'S NOTE

"Cowboy" is the story of Charlie Russell and of a vanishing era—Montana in the last years of the nineteenth century was a place of rapid change. The open range, the West of the rugged individualist, was vanishing and being replaced by fences, towns and homesteaders. After the New York production of Cowboy in May 1987, I was asked by composer-lyricist, Richard Riddle, to rewrite the Jess Gregg treatment. In the course of research conducted in libraries and museums of Montana and New York, I was struck again and again by the unlikely, controversial and yet lasting nature of the relationship between Charlie and Nancy "Mamie" Russell. While some citizens of Great Falls still refer to Nancy as "Nancy Rustler,"

the correspondence between Charlie and his wife speaks of a relationship so solid that even in his last year of life Charlie was reluctant to spend a night away from Nancy, so tender that she still regularly wrote her love letters. There is little doubt that while Charlie's artistic brilliance was wholly his own, the uneducated orphan he married was absolutely responsible for the brilliance of his career. While directing the New York production and while writing the new book I often found myself wondering — if Charlie Russell and Nancy "Mamie" Russell had never met, would the world have ever known the great western artists, Charles Marion Russell?

PRODUCTION TEAM

Production Manager	BILL RAOUL
Stage Manager	STEVE WING
Assistant Stage Manager	HEATHER GORMAN
Company Manager	BETTY WING
Costume Shop Manager	ELISABETH KESTER
Wardrobe Master	JEFFREY LARSEN
Wardrobe Mistress	ROBERTA SAGO
Cutter	GAIL GWINUP
Costume Construction Crew	DIANNE MEIER, NANCY ZAREMSKI, JOHANNA CRAMER, KATHI LEERGARD, MONA NUNBERG
Technical Director	MIKE MONSOS
Master Carpenter	J. OWEN HENDERSON
Properties Master	JOHN KONOPKA
Scenic Painter	RACHEL KEEBLER
Scenery Construction Crew	GARY GLYNN, ANDREW DOBMEIER, MARTA NELSON, BILL POWELL, JON KIENBERGER, FRANK VIGIL, H. WILLIAM SMITH
Master Electrician	TAMMY RAY
Audio Technician	LINDA M. BROWN
Orchestrations	DAVID DUVALL, CHRISTOPHER BANKEY
Dance Captains	MARIE SMITH, ERIC HAINES
Vocal	PATRICIA BRITTON
Book Consultant	NELL ROBINSON

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, April 5, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT RECITAL SERIES

CARMEN D. WOLTHUIS
piano

Student of Paul C. Pollei

Etude in E Major, op. 72, no. 1

Moritz Moszkowski
(1854-1925)

English Suite No. 1 in A Major, BWV 806

Johann Sebastian Bach
(1685-1750)

Prelude
Allemande
Courante I
Courante II
Sarabande
Bourrée
Boureée
Gigue

Vocalise, op. 34, no. 14

Sergei Rachmaninoff--Richardson
(1873-1943)

Ballade in G Minor, op. 23

Frédéric François Chopin
(1810-1849)

INTERMISSION

Sonata in A Minor, K. 310

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante cantabile con espressione
Presto

Concerto for Piano and Orchestra

Aram Khatchaturian
(1903-1978)

Allegro ma non troppo e maestoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, April 5, 1988 - 7:30 p.m.
Pardoe Drama Theatre

RESIDENT ARTIST SERIES

F. J. Q.

THE FACULTY JAZZ QUINTET

Ray Smith
saxophone and clarinet

Steve Call
valve trombone and tuba

Ken Green

piano

Jeff Campbell

bass

Ron Brough

drums

with guest

Brian Harker
trumpet

A Bit of Basie

Arr. by Jeff Campbell

The Coltrane Quartet

Chick Corea
(1941-)

Mucho Dinero

Barry Harris
(1929-)

Moments Notice

John Coltrane
(1926-1968)

Do You Know What It Means to Miss New Orleans?

Traditional

At the Jazz Band Ball

Traditional

Stardust

Hoagy Carmichael
(1899-1986)

Original Rays

M. Brecker, M. Stern and D. Grolnik

Caravan

Duke Ellington
(1899-1970)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, April 5, 1988 - 9:00 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

LILA STUART
soprano

MACK WILBERG
piano

La Bonne Cuisine

Leonard Bernstein
(1918-)

Plum Pudding
Oxtail Stew
Tavouk Guenksis
Rabbit at Top Speed

Songs of Perfect Propriety

Seymour Barab
(1921-)

Song of Perfect Propriety
Ultimatum
One Perfect Rose
Men
Comment

Cabaret Songs

William Bolcom
(1937-)

Over the Piano
Fur
Waitin
Song of Black Max (As told by the de Kooning boys)
Amor

My Man's Gone Now, from *Porgy and Bess*

George Gershwin
(1898-1937)

Sometimes I Feel Like a Motherless Child

John Carter
(1876-1951)

Ride On King Jesus

John Carter

Music at Midday
Brett Zumsteg, Coordinator
Piano Students of
Jeffrey Shumway

Song Without Words, Op. 67, no. 4 Felix Mendelssohn
Annette Mackey

Elegie in E-flat Minor Sergei Rachmaninoff
Michele Mertz

Scherzino Sonrisa Palmer Moszkowski

Excursions No. 4	Samuel Barber
Miroirs	Maurice Ravel
"Oiseaux Tristes"	
Susanna Graff	

Sonata in F Major, Op. 10, no. 2 Ludwig van Beethoven
 Allegro
 Prelude and Fugue in E Minor J.S. Bach
 Melinda Hammond

Intermezzo, Op. 119, no. 2 Johannes Brahms
Robert Hartley

Prelude in B Minor J.S. Bach
Jill Peterson

Sonata in F Minor, Op. 2, no. 1 Ludwig van Beethoven
Allegro
Yoshi Yoshioka

April 6, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, April 6, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

RUTH HANDLY
clarinet

Student of David Randall

Stacy Gilchrist, *piano*

Sonate pour clarinette, op. 167

Camille Saint-Saëns
(1835-1921)

Allegretto
Allegro animato
Lento
Molto allegro

Suite Hebraïque

Srul Irving Glick
(1934-)

Cantorial Chant
Chasidic Dance
Hora
Lullaby
Dialogue
Circle Dance

INTERMISSION

Concerto for Clarinet in A Major

Paul Hindemith
(1895-1963)

Ziemlich schnell
Ruing
Heiter

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, April 6, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARK WATKINS
saxophone

Student of Dr. Ray Smith

Pamela K. Watkins, *piano*

Senior Recital

Concerto in B-flat Major, K. 191 Wolfgang Amadeus Mozart--Watkins
(1756-1791)

Allegro
Andante ma adagio
Rondo: Tempo di minuetto

Suite française pour saxophone seul

Pierre Max Dubois
(1930-)

Prélude
Courante
Sarabande
Gavotte I
Gavotte II
Bourrée
Menuet
Gigue

INTERMISSION

Introduction and Samba

Maurice C. Whitney
(1909-)

Sonata for E-flat Alto Saxophone and
Piano, op. 19

Paul Creston
(1906-)

- I With vigor
- II With tranquility
- III With gaiety

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, April 6, 1988 - 9:00 p.m.
Madsen Recital Hall

UNIVERSITY ENSEMBLE SERIES

GUITAR ENSEMBLE

Lawrence Green
director

Suite No. 4 in D Minor, HWV 437

George Frideric Handel
(1685-1759)

Sarabande with Variations

Sonatine Viennoise

Wolfgang Amadeus Mozart
(1756-1791)

Andante
Menuetto
Rondo

Suite Antique

Helmut Fackler

Präludium
Courante
Sarabande
Gavotte
Musette
Passacaille

Rondo (1925)

Paul Hindemith
(1895-1963)

Canon

Johann Pachelbel
(1653-1706)

Suite Española

Isaac Albéniz
(1860-1909)

Sevilla (Sevillanas)

Michael Cottle, Lawrence Green, Norma McNamara,
Terry Nicholson, Brendan Terry

Music at Midday

Brett Zumsteg, Coordinator
Presents
Saxophone Quartets
Mark Watkins, Director

Badinerie for Saxophone Quartet Claude Ricard
Valse Mignonne Wm. Spencer Johnson
Fantazia Orlando Gibbons-Hemke
 Thomas Clark, Soprano and Alto
 Pamela Lindquist, Alto
 Joel Williams, Tenor
 Bruce Knudson, Baritone

Quartet, Op. 76, no. 5 Joseph Haydn-Laycock
 Finale
Mazurka Claude Debussy-Cunningham
Caravane pour quatuor de saxophones Robert Clerisse
Art of Fugue J.S. Bach-Moure
 Contrapunctus III
 Kim Mitchell, Soprano and Alto
 Amy Eldredge, Alto
 Mark Watkins, Tenor
 Robert Lape, Baritone

Ragtime Suite Arthur Frackenpohl
 Pan-Am Rag
 Something Doing
 The Cascades
 JoEllen Turley, Soprano
 Keith Russell, Alto
 Mark Watkins, Tenor
 DB Long, Baritone

April 7, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 7, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

NATASHA OLSEN
piano

Student of Robert B. Smith

Adagio in B Minor, K. 540

Wolfgang Amadeus Mozart
(1756-1791)

Partita No. 5 in G Major, BWV 829

Johann Sebastian Bach
(1685-1750)

Praeambulum
Allemande
Courante
Sarabande
Tempo di minuetta
Passepied
Gigue

INTERMISSION

Variations sérieuses, op. 54

Felix Mendelssohn
(1809-1847)

Sonata No. 1 in F Minor, op. 1

Sergey Prokofiev
(1891-1953)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, April 7, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

REBECCA BARNETT
piano

Student of Paul C. Pollei

Junior Recital

Sinfonia in E Major, BWV 792

Johann Sebastian Bach
(1685-1750)

Fantasy in C Major (Wanderer), op. 15

Franz Schubert
(1797-1828)

Sonata No. 7 in B-flat Major, op. 83

Sergey Prokofiev
(1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

INTERMISSION

Concerto No. 2 in A Major

Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC
UNIVERSITY ENSEMBLE SERIES

BRIGHAM YOUNG UNIVERSITY MEN'S CHORUS
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY WOMEN'S CHORUS
Martha Sargent, *director*

BRIGHAM YOUNG UNIVERSITY CONCERT CHOIR
Mack Wilberg, *director*

BRIGHAM YOUNG UNIVERSITY SINGERS
Ronald Staheli, *director*

BRIGHAM YOUNG UNIVERSITY PHILHARMONIC ORCHESTRA
Clyn Barrus, *director*

7:30 p.m.
Thursday and Friday, April 7 & 8, 1988
de Jong Concert Hall
Harris Fine Arts Center



PROGRAM

I

The Planets, Suite for Large Orchestra, op. 32

Gustav Holst
(1874-1934)

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, The Bringer of Old Age
Uranus, The Magician
Neptune, the Mystic

BYU PHILHARMONIC ORCHESTRA

Clyn Barrus, *director*

with

BYU WOMEN'S CHORUS

Martha Sargent, *director*

INTERMISSION

II

Serenade to Music

Ralph Vaughan Williams
(1872-1958)

Barbara Williams, *solo violin* (BYU Faculty)

Dianne S. Walker, *soprano*,
Jana Dewey, *soprano*
Stephanie Smithson, *soprano*
Tracy Turek, *soprano*,
Anna Mooy, *soprano*,
LaDawn Gardner, *soprano*

Rebecca Williams, *soprano*
Ruth Christensen, *soprano*
Tim Brewster, *tenor*
David Johnson, *baritone*
Christopher Read, *baritone*
Berkley Charlton, *bass*

Choir: How sweet the moonlight sleeps upon this bank!
 Here will we sit, and let the sounds of music
 Creep in our ears. Soft stillness, and the night
 Become the touches of sweet harmony.

Solo: ...Look how the floor of heaven
 Is thick inlaid with patines of bright gold.
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins;

Choir: Such harmony is in immortal souls;

Solo: But whilst this muddy vesture of decay
 Doth grossly close it in,

Choir: ...we cannot hear it.

Solo: Come, ho, and wake Diana with a hymn!
 With sweetest touches pierce your mistress' ear,
 And draw her home with music.

Till through the West re-echoing genius vied
In making music where her clear notes guide;
In England too men marked *Cecilia's* grace,
Their looks turned listening to that faultless face.
Stand with us, Merbecke, and be Byrd close by;
Dowland and Purcell, lift the theme on high;
Handel is here, the friend and generous guest,
With morning airs for her, and choral zest.

How smilingly the saint among her friends
Sits, and with fingers white and long
Awakes her own præludium, which transcends
The union of all other song!
For ever those the first in arts remain,
And their original blooms on winterless;
For ever Cecily's delights sustain
Song's later-comers, and her blue eyes bless.

Wherefore we bid you to the full consent
Of *St. Cecilia's* joyous argument,
And in her host we congregate each form
Her Music takes when it would lull, or storm;
And every means that grew beneath her hand
To wing man's thought far past the ground he spanned.
Exult in music's strife and music's calm,
For all man's martyrdom the crowning psalm,
The gift of *St. Cecilia* whose young voice
Man doomed to death, and yet who could rejoice,
Sure of her dream that bears the world along,
Blest in the life of universal song.

Edmund Blunden

COMBINED CHOIRS AND PHILHARMONIC
Mack Wilberg, *conductor*

I am never merry when I hear sweet music.

The reason is, your spirits are attentive...
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus.

Choir: Let no such man be trusted

Solo: ...Music! Hark!
It is your music...of the house...
Methinks it sounds much sweeter than by day.
Silence bestows that virtue on it...

How many things by season seasoned are
To their right praise and true perfection!

Peace, ho! the moon sleeps with Endymion,
And would not be awaked.

Choir: Soft stillness and the night
Become the touches of sweet harmony.

William Shakespeare
The Merchant of Venice
Act V, Scene i

COMBINED CHOIRS AND PHILHARMONIC ORCHESTRA
Ronald Staheli, *conductor*

III

For St. Cecilia (Ceremonial Ode)

Gerald Finzi
(1901-1956)

Michael Belnap, *tenor*

Delightful Goddess, in whose fashionings
And fables Truth still goes adorned:
Resourceful *Legend*, taught by whom Time sings
Of what had else been lost or scorned,
Thine be our first devotion, while we throng
On this returning day to reverence one,
Thy fairest, and herself Time's sweetest song:
Sing out *Cecilia's* name, and earth is new-begun.

Changed is the age; mysterious, man's next star;
But Legend's children share his calendar,
And are beloved though change on change appear,
The due companions of the fleeting year:
St. Valentine for love's adventure beams,
St. George is with us in war's iron gleams,
St. Dunstan whose red tongs clipt Satan's powers,
St. Swithin with his forty days of showers,
And many another saint, are fondly ours;
Is one beloved beyond melodious *Cecily*?

How came you, lady of fierce martyrdom,
How came you by your manifold skill?
You found the soul of music yet half dumb,
Deep-chained the utterance that should fill
The high-carved roofs of life with tides of tone.
Then in a rapture conscious of all these
You threw the palace open; and the throne
Blazed forth dominion of infinities.

Straight, by this beautiful inventress given
Art's clue, a studious angel alit from heaven;
And in good time a host of mortals too
As *Cecily's* disciples saw the clue,

BRIGHAM YOUNG UNIVERSITY PIANO AREA PRESENTS

Graduate Piano Chamber Recital

April 8, 1988

6:00 p.m.

Madsen Recital Hall

Pianists

Jeff Manookian
Judy Lee
Robert Nakéa

Instrumentalists

Percy Kalt, violin
Cindy Child, clarinet
Yvonne Farnsworth, flute

PERFORMING

Sonata for Two Pianos

Francis Poulenc

Judy Lee and Jeff Manookian

Birthstones

Jeff Manookian, piano

Judy Lee

Sonatine pour Piano et Flûte

Henri Dutilleux

Yvonne Farnsworth, flute
Robert Nakéa, piano

Contrasts, trio for piano, violin
and clarinet

Béla Bartok

Percy Kalt, violin
Cindy Child, clarinet
Robert Nakéa, piano

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, April 8, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

DEENA W. ROBINSON
piano

Student of Robert Smith

Junior Recital

Sonata No. 22 in D Major, K. 140

Domenico Scarlatti
(1685-1757)

Sonata No. 23 in A Major, K. 208

Domenico Scarlatti

Sonata No. 24 in A Major, K. 209

Domenico Scarlatti

Andante in F Major ('Andante favori'), WoO 57

Ludwig van Beethoven
(1770-1827)

INTERMISSION

Thème and variations in C-sharp Minor, op. 73

Gabriel Fauré
(1845-1924)

Quasi adagio
Lo stesso tempo
Più mosso
Un poco più mosso
Lo stesso tempo
Un poco più mosso
Molto adagio
Allegretto moderato
Andante molto moderato
Quasi adagio
Allegro vivo
Andante molto moderato espressivo

Sonata

Charles T. Griffes
(1884-1920)

Feroce
Molto tranquillo
Allegro vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

LISA OSBURN
piano

Student of Marlene Bachelder

Prelude and Fugue in B Major, from *Das*
wohltemperirte Clavier, BWV 868

Johann Sebastian Bach
(1685-1750)

Sonata No. 10 in G Major, op. 14, no. 2

Ludwig van Beethoven
(1770-1827)

Allegro
Andante
Scherzo: Allegro

Impromptu in A-flat Major, op. 90, no. 4

Franz Schubert
(1797-1828)

Six Preludes, op. 6

Robert Muczynski
(1929-)

- I Vivace
- II Lento
- III Allegro giocoso
- IV Allegretto meno mosso
- VI Allegro marcato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JEFF MANOOKIAN
piano

Student of Paul C. Pollei

Graduate Recital

PART ONE

Sonata No. 50 in C Major	Antonio Soler (1729-1783)
Sonata No. 113 in E Minor	Antonio Soler
Sonata No. 90 in F-sharp Major	Antonio Soler
Sonata No. 23 in F Minor, "Appassionata", op. 57	Ludwig van Beethoven (1770-1827)

PART TWO

El Picaflor (The Hummingbird)	Jaime Mendoza-Nava (1925-)
Suite Floral	Heitor Villa-Lobos (1887-1959)
1. Idilio na Rede (Summer Idyll)	
2. Uma Camponeza Cantadeira (A Singing Country Girl)	
3. Alegria na Horta (Joy in the Garden)	
Casi Polka	Juan José Castro (1895-1968)
Toccata	Juan José Castro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, April 9, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

STEPHEN COLVIN
piano

Student of Robert Smith

Freshman Recital

Prelude and Fugue in D Minor, from *Das*
wohltemperirte Clavier, Bk I, BWV 875

Johann Sebastian Bach
(1685-1750)

Sonata No. 3 in C Major, op. 2, no. 3

Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Scherzo: Allegro
Allegro assai

La Puerta del Vino, from *Preludes*, Book II

Claude Debussy
(1862-1918)

Jeux d'eau

Maurice Ravel
(1875-1937)

Music at Midday

Brett A. Zumsteg, Coordinator

Piece Etude in A-flat

Omar Musser

Jim Jackson, Marimba
Jennifer Jacobson, piano

Fantaisie for Clarinette and Piano

Philippe Gaubert

Patricia Henderson, Clarinet
Charis Bean, Piano

Five Bagatelles

Gerald Finzi

Prelude
Romance
Carol
Forlana
Fughetta

Desiree Johnson, Clarinet
Jennifer Jackson, Piano

April 11, 1988

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Monday, April 11, 1988 - 5:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

CHRISTIAN B. SMITH
bassoon

PATRICIA B. SMITH
bassoon and piano

Students of Glenn R. Williams and Irene Weiss Peery

Assisted by:

Naomi Bonney, *piano*

Concerto for Two Bassoons

Jan Krtitel Vanhal
(1739-1838)

Allegro moderato
Andante grazioso
Allegro

La fille aux cheveux de lin, from
Préludes, Book II

Claude Debussy
(1862-1918)

Etude, op. 2, no. 1

Sergey Prokofiev
(1891-1953)

Concerto for Bassoon, op. 75

Carl Maria von Weber
(1786-1826)

Allegro ma non troppo

Adagio

Rondo: Allegro

Prélude de concert pour basson sur un
thème de Purcell, op. 53

Gabriel Pierné
(1863-1937)

Largo al factotum, from
Il barbiere di Siviglia

Giocchino Rossini--Gebauer
(1792-1868)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 12, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SEAN SLADE
piano

Student of Paul C. Pollei

- | | |
|---|---|
| Capriccio in B Minor, op. 76, no. 2 | Johannes Brahms
(1833-1897) |
| Sinfonia in F Minor, BWV 795 | Johann Sebastian Bach
(1685-1750) |
| Sinfonia in E Major, BWV 792 | Johann Sebastian Bach |
| Six Variations on an Original Theme, op. 34 | Ludwig van Beethoven
(1770-1827) |
| Six Etudes | Frédéric François Chopin
(1810-1849) |
| Op. 25, no. 5 - E Minor | |
| Op. 25, no. 6 - G-sharp Minor | |
| Op. 25, no. 7 - C sharp Minor | |
| Op. 10, no. 8 - F Major | |
| Op. 10, no. 9 - F Minor | |
| Op. 10, no. 3 - E Major | |

INTERMISSION

- | | |
|-------------------|----------------------------|
| Sonata in B Minor | Franz Liszt
(1811-1886) |
|-------------------|----------------------------|

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, April 12, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

STUDENT CHAMBER RECITAL

Quartet in F Major, "American" op. 96

Antonín Dvorák
(1841-1904)

Allegro ma non troppo
Scherzo: Allegro

Majorie Miner, *violin*
Mary Ann Briggs, *violin*
Miriam Horne, *viola*
Sandy Garrard, *cello*

Duo No. 1 in C Major, op. 22

Friedrich A. Kummer
(1797-1879)

Allegro
Andantino
Allegro scherzoso

Curtis Davis, Jim Hardy, *celli*

Sextet for Piano, Flute, Oboe, Clarinet,
Horn and Bassoon

Francis Poulenc
(1899-1963)

Allegro vivace: Très vite et emporté
Divertissement: Andantino
Finale: Prestissimo

Merilee McGettigan, *flute*
Ruth Handley, *clarinet*
Leslie McCoy, *oboe*
Cathy Chamberlain, *bassoon*
Marcel Pusey, *horn*
Michael Monson, *piano*

Navarra, op. 33

Pablo de Sarasate
(1844-1908)

Kristan Nelson, Lani Hill, *violins*
Joanne Rust, *piano*

String Quartet (Barlow)

Mike Cottle
(1956-)

II Mirrors

Judy Fletcher, *violin*
George Angerbauer, *violin*
Suzanne Ostler, *viola*
Jim Hardy, *cello*

Piano Quartet in G Minor, op. 25

Johannes Brahms
(1833-1897)

Allegro
Intermezzo
Rondo alla zingarese

Jeff Olpin, *violin*
Nancy Call, *viola*
Lynds Cronenwett, *cello*
Robert Nakea, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 12, 1988 - 7:30 p.m.
de Jong Concert Hall

UNIVERSITY ENSEMBLE SERIES

UNIVERSITY CHORALE

Stephen Green
conductor

Robert Hartley, Michelle Mertz
accompanists

Graduate Recital

I

Sing, Sing, Ye Muses

John Blow
(1649-1708)

Bret Jackson, Hal Briggs, *trumpet*

The Silver Swan

Orlando Gibbons
(1583-1625)

II

Jubilate Deo

William Walton
(1902-1985)

Michelle Adams, *organ*

The Light of the World

Paul Sjölund

III

Afton Waters

J. E. Spilman--Sjolund

Vivian Harmer, *flute*

Down by the Riverside

Arr. by John Rutter
(1945-)

SHORT PAUSE

IV

Song of Democracy, op. 44

Howard Hanson
(1896-1981)

Bret Jackson, Hal Briggs, *trumpet*

Kathy Uzzle, *horn*

Bryce Mecham, *trombone*

Paul Evans, *tuba*

Jeff Paris, *percussion*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Tuesday, April 12, 1988 - 9:00 p.m.
Madsen Recital Hall

RESIDENT ARTIST SERIES

UTAH SAXOPHONE QUARTET

Ray Smith, *soprano saxophone*
Daron Bradford, *alto saxophone*
Dave Feller, *tenor saxophone*
Gaylen Smith, *baritone saxophone*

Quartet in C Major, op. 76, no. 3

Joseph Haydn--Stanton
(1732-1809)

Allegro
Finale: Presto

Introduction of Scherzo

Robert Clérisse

Quartet, op. 109

Alexander Glazounov
(1865-1936)

Allegro

Chanson de la grand' maman

Gabriel Pierné
(1863-1937)

The Art of the Fugue

Johann Sebastian Bach--Maure
(1685-1750)

Contrapuntus I

Quatour pour saxophones

F. et M. JeanJean

Gaieté villageoise
Doux paysage
Papillons
Concert sur la place

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, April 26, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARTHA ELLEN POWLEY
violin

Student of Barbara Williams

Jeffrey Shumway
piano

Il cimento dell'armonia e dell'inventione
concerti a 4 e 5, op. 8, no. 1

Antonio Vivaldi
(1678-1741)

La primavera

Sonata in A Major for Violin and Piano

César Franck
(1822-1890)

Allegro ben moderato

Allegro

Recitativo: Fantasia

Baal Shem (Three Pictures of Chassidic Life)

Ernst Bloch
(1880-1959)

Vidui (Contrition)

Nigun (Improvisation)

Simchas Torah (Rejoicing)

April 8, 1987



Brigham Young University

Performance Scheduling

LAMANITE GENERATION CARIBBEAN & SOUTH AMERICAN TOUR

Itinerary

Tue April 21 5:00 am Board bus at BYU; travel to airport
7:00 am Salt Lake City-Atlanta, GA, Eastern #762
1:14 pm Arrive in Atlanta
4:14 pm Atlanta-San Juan, Puerto Rico, Eastern #967
(5:55 pm Arrive Miami; 7:00 pm depart)

PUERTO RICO

9:29 pm Arrive; spend night in San Juan.

Wed April 22 am Travel to Mayaguez (2.5 hours); check-in at University dorms

SPONSOR: University of Puerto Rico, Mayaguez Campus

12:30 pm Set up equipment at Teatro Yaguez

8:00 pm Performance (seats 968) for University of Puerto Rico, Mayaguez Campus

Thu April 23 am Travel to Ponce (1 hr drive); check-in at El Tuque lodging facilities

SPONSOR: Ponce City Cultural Department

3:00 pm Set up equipment at Teatro La Perla

5:00 pm Dinner

8:00 pm Performance (seats 1,145)

Fri April 24 2:00 pm Performance at Teatro La Perla for government employees (seats 1,145)

8:00 pm Performance (seats 1,145)

Sat April 25 am Free time for beach

3:30 pm Prepare for performances at Teatro La Perla

5:00 pm Performance (seats 1,145)

8:30 pm Performance (seats 1,145)

Sun April 26 9:00 am Attend Church meetings (group to be divided)

am Tour city (including oldest firehouse in North America; visit Tibes (historic Indian village)

6:30 pm Fireside at Ponce Public Square

Mon April 27 am Travel to San Juan (2 hrs drive); Check-in at University motel in the Student Center

SPONSOR: University of Puerto Rico

pm Set up equipment at Teatro de Universidad
pm Lunch
4:00 pm Performance (seats 1,300)

Tue April 28 am Visit El Morro Castle & Old San Juan (shopping, historic buildings, Pablo Casals museum, including lunch)
pm Prepare for performance at Teatro de Universidad
8:00 pm Performance (seats 1,300)

Wed April 29 1:30 pm San Juan-Santo Domingo, Dominican Republic Eastern #935

DOMINICAN REPUBLIC

SPONSOR: Foundation of United Hearts

2:21 pm Arrive; travel by bus to Santiago (2 hrs); check in at the Camino Real Hotel

Thu April 30 am Tour local plantations (sugar cane, rice, pineapple, etc)
1:30 pm Set up equipment in Centro Espanol
5:30 pm Dinner
8:30 pm Performance (seats approx. 2,000)

Fri May 1 am Travel to Santo Domingo by bus (2 hrs)
am Arrive; check in at the Sheraton Hotel
1:30 pm Set up equipment in Teatro Nacional
5:30 pm Dinner
8:30 pm Performance (seats 1,500)

Sat May 2 am Tour Colonial Santo Domingo (oldest cathedral in America, Columbus castle and burial place, etc.)
pm Visit Museum of Dominican Man, Museum of Modern Art, and/or Presidential Palace --each close to the performance site)
6:30 pm Prepare for the performance at Teatro Nacional
8:30 pm Performance (seats 1,500)

Sun May 3 11:00 am Attend Church meetings
pm Fireside(s)

Mon May 4 am Visit a local university for an exchange presentation
pm TV taping with folklore exchanges involving 4 other university groups

Tue	May	5	am/pm	Community service visits to a Children's hospital and/or a high school
Wed	May	6	7:40 am	Santo Domingo - Miami, Florida, Eastern #948
			9:43 am	Arrive in Miami for plane change
			1:12 pm	Miami - Kingston, Jamaica, Eastern #921

JAMAICA

SPONSOR: Bustamante Children's Hospital and May Pen Children's Hospital

1:45 pm Arrive; check in at the Oceania Hotel

Thu	May	7	am	Possible activities: visit Children's Hospitals, tour government and historical buildings, TV taping, visit tourist beaches (Ocho Rios)
			12:30 pm	Set up equipment at Randy Williams Entertainment Center
			4:30 pm	Dinner
			7:00 pm	Performance (seats 5,000)

Fri	May	8	am/pm	Refer to possible activities listed on May 7; also possible fireside program focused on families and friendship or performance at King's House (Governor General's residence)
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Sat	May	9	am	Refer to possible activities listed on May 7
			4:30 pm	Dinner
			5:30 pm	Prepare for performance at Randy Williams Entertainment Center
			7:00 pm	Performance (seats 5,000)

Sun	May	10	8:15 am	Kingston-Miami, Florida, Eastern #938
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FLORIDA

10:45 am Arrive; Travel to Ft. Lauderdale Stake area

SPONSOR: Ft. Lauderdale Florida Stake

Sun	May	10	7:00 pm	Fireside presentation, Ft. Lauderdale Stake Center
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Mon	May	11	am	Possible daytime activities: Performance for Seminole Indian Reservation
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Tue	May	12	1:30 pm	Set up for performance at Plantation High School
			4:30 pm	Dinner
			7:30 pm	Performance (seats 740)

Wed May 13 am Load bus at stake center; travel to Ft. Myers,
Florida (140 miles)

SPONSOR: Lee County Alliance for Arts

pm Set up equipment at Barbara Mann Performing Arts
Hall

7:30 pm Performance (seats 1,777)

Thu May 14 am Load bus; travel to Miami International Airport
12:50 pm Miami - Quito, Ecuador, Eastern #09

ECUADOR

SPONSOR: Ministry of Education, Ecuador

5:22 pm Arrive; check-in at Viena Internacional hotel

Fri May 15 am Daytime activities:
pm Set up equipment at Teatro Nacional Sucre
pm Performance (seats 1,000)

Sat May 16 am Daytime activities:
pm Prepare for performance at Teatro Nacional Sucre
pm Performance (seats 1,000)

Sun May 17 am Travel to Otavalo
pm Fireside in Otavalo

Mon May 18 am Daytime activities:
pm Prepare for performance at Teatro Nacional Sucre
pm Performance (seats 1,000)

Tue May 19 am Daytime activities:
pm Prepare for performance at Teatro Nacional Sucre
pm Performance (seats 1,000)

Wed May 20 7:45 am Quito - Miami, Eastern #24
2:27 pm Arrive in Miami

Thu May 21 11:35 am Miami - Atlanta, Eastern #826 ⁹⁴⁸
2:57 pm Arrive in Atlanta
4:20 pm Atlanta - Salt Lake City, Eastern #826 ⁹⁴⁸
7:00 pm Arrive in Salt Lake; travel to Provo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Thursday, May 5, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

LISA SQUIRES
piano

Student of Robert Smith

Fantasia and Fugue in A Minor, BWV 904

Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, D. 784

Franz Schubert
(1797-1828)

Allegro giusto
Andante
Allegro vivace

INTERMISSION

Sonatine

Maurice Ravel
(1875-1937)

Modéré
Mouvement de menuet
Animé

Scherzo in C-sharp Minor, op. 39

Frédéric François Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 6, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

NANCY MCGUIRE
piano

Student of Paul C. Pollei

Sonata in D Major, K. 480	Domenico Scarlatti (1685-1759)
Sonata in C Major, K. 501	Domenico Scarlatti
Sonata No. 9 in E Major, op. 14, no. 1 Allegro Allegretto Allegro comodo	Ludwig van Beethoven (1770-1827)
Valse oubliée, no. 1	Franz Liszt (1811-1886)
Impromptu in A-flat Major, op. 29	Frédéric François Chopin (1810-1849)
Sinfonia No. 9 in F Minor, BWV 795	Johann Sebastian Bach (1685-1750)
Rumanian Folk Dances Joc Cu Băta (Dance with Sticks) Brăul (Waistbank Dance) Pe Loc (Stamping Dance) Buciumeana (Hornpipe Dance) Poarca Româneasca (Rumanian Polka) Mauntel (Quick Dance)	Béla Bartók (1891-1945)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, May 6, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARION MILLER

soprano

Student of Lila Stuart

Assisted by:

Jeffrey Price, *piano*

Kathleen Lowe, *cello*

Graduate Recital

I

Gott will Mensch und sterblich werden

Georg Philipp Telemann
(1681-1767)

Aria (Presto)

Recitative (Psalms 139:9)

Aria (Vivace)

II

Das Zünglein, op. 80, no. 2

Franz Schubert
(1797-1828)

Der Wanderer an den Mond, op. 80, no. 1

Franz Schubert

Im Freien, op. 80, no. 3

Franz Schubert

Bei dir allein! op. 95, no. 3

Franz Schubert

III

Schon lacht der holde Frühling, K. 580

Wolfgang Amadeus Mozart
(1756-1791)

IV

L'invitation au voyage

Henri Duparc
(1848-1933)

Extase

Henri Duparc

Chanson triste

Henri Duparc

V

From *Despite and Still*, op. 41

Samuel Barber
(1910-1981)

A Last Song, no. 1
Despite and Still, no. 5

Do not utter a word, from *Vanessa*, op. 32

Samuel Barber

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, May 17, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

STEPHANIE BUCKLEY

Student of Rebecca S. Wilberg

Nancy Larson, *piano*

I

As When the Dove, from *Acis & Galatea*

George Frideric Handel
(1685-1759)

Sweet Bird, from *L'Allegro il Penseroso*
ed il Moderato

George Frideric Handel

Susan Stock, *flute*

II

Schlangende Herzen, op. 29, no. 2

Richard Strauss
(1864-1959)

Ach Leib, ich muss nun scheiden, op. 21, no. 3

Richard Strauss

All' mein Gedanken, op. 21, no. 1

Richard Strauss

Du meines Herzens Krönelein, op. 21, no. 2

Richard Strauss

Kling! op. 48, no. 3

Richard Strauss

III

Ombra leggiera, from *Dinorah*

Giacomo Meyerbeer
(1791-1864)

IV

Fantoches

Claude Debussy
(1862-1918)

Pastorale

Georges Bizet
(1838-1875)

Vieille chanson

Georges Bizet

Chère nuit

Alfred Bachelet
(1864-1944)

V

Selections from *Sweeny Todd*

Stephen Sondheim
(1930-)

Ronald J Staheli, *piano*
Mike Belnap, *tenor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, May 18, 1988 - 4:30 p.m.
Main Gallery - Harris Fine Arts Center

THE SALT LAKE CHILDREN'S CHOIR
(CADET CHOIR)

Ralph Woodward Jr., *director*
Kathy Combs, *accompanist*

I

Sing Alleluia

Ralph Woodward Jr.

Jesu, Joy of Man's Desiring

Johann Sebastian Bach--Woodward
(1685-1750)

Laudamus Te

Antonio Vivaldi
(1678-1741)

Air

Ralph Woodward Jr.

Deborah Litster, Angela & Adam Day, *violin*

II

Spring Comes Laughing

Johann Sebastian Bach--Whitford

Greeting

Felix Mendelssohn
(1809-1847)

To Wander

Franz Schubert
(1797-1828)

Evening Song

Franz Schubert

Kimberly Allen, *soloist*

III

From a Railway Carriage

Robert Groves

I Saw Three Ships A'Sailing

Dimitri Kabalevsky
(1904-)

Three Whimsies

Ralph Woodward Jr.

Hector Protector
Like A Bug
New Shoes

IV

Hunting Song

Arr. by Ralph Woodward Jr.

From the Hill (Round)

Ralph Woodward Jr.

Peasant Dance

Ralph Woodward Jr.

A Little Waltz

Ralph Woodward Jr.

Rosey Maiden Winifred

Gerald Finzi
(1901-1956)

Artists Life

Johann Strauss Jr.--Woodward
(1825-1899)

V

At the River

Arr. by Aaron Copland
(1900-)

In the interest of time, it is asked that applause be withheld until
the end of each section.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, May 18, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

LISA OSBURN
piano

Student of Marlene Bachelder

Prelude and Fugue in B Major, from *Das*
wohltemperirte Clavier, Bk I, BWV 868

Johann Sebastian Bach
(1685-1750)

Sonata No. 10 in G Major, op. 14, no. 2

Ludwig van Beethoven
(1770-1827)

Allegro
Andante
Scherzo: Allegro

Impromptu in A-flat Major, op. 90, no. 4

Franz Schubert
(1797-1828)

Six Preludes, op. 6

Robert Muczynski
(1929-)

- I Vivace
- II Lento
- III Allegro giocoso
- IV Allegretto meno mosso
- VI Allegro marcato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, May 20, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

WHITNEY JOHNSON
piano

Student of Dr. Paul Pollei

Prelude and Fugue in D Minor, from *Das wohltemperirte Clavier*, Bk II, BWV 875 Johann Sebastian Bach
(1650-1785)

Sonata in B-flat Major, K. 570 Wolfgang Amadeus Mozart
(1756-1791)
Allegro
Adagio
Allegretto

Children's Corner Claude Debussy
(1862-1918)
Doctor Gradus ad Parnassum
Jimbo's Lullaby
Serenade for the Doll
The Snow is Dancing
The Little Shepherd
Golliwogg's Cake-walk

Prelude and Fugue in A Minor, op. 87, no. 2 Dimitri Shostakovitch
(1906-1975)

Concert Etude in D-flat Major, ("Un sospiro") Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICAITONS
DEPARTMENT OF MUSIC



Friday, May 20, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

ANNA MOOY
mezzo soprano

Student of Lila Stuart

GRADUATE RECITAL

I

Weep You No More

John Dowland
(1563-1626)

Turne Back You Wanton Flyer

Thomas Campion
(1567-1620)

Though Far From Joy

Philip Rosseter
(1568-1620)

It Was a Lover and His Lass

Thomas Morley
(1557-1602)

Brendan Terry, *guitar*

II

Bel raggio lusinghier, from *Semiramide*

Gioachino Rossini
(1792-1868)

Nancy Larson, *piano*

III

Lieder eines fahrenden Gesellen

Gustav Mahler
(1860-1911)

Wenn mein Schatz Hochzeit macht
Ging heut' morgens übers Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen

Nancy Larson, *piano*

INTERMISSION

IV

Chanson perpétuelle, op. 37

Ernest Chausson
(1855-1899)

Jeff Olpin, *violin*
Janice Vincent, *violin*
Nancy Call, *viola*
Lynds Cronenwett, *cello*
Nancy Larson, *piano*

V

Five Lyrics of Lousie Bogan

Warren Benson
(1924-)

My Voice Not Being Proud
The Alchemist
Juan's Song
Fifteenth Farwell II

Ted Wight, *flute*

VI

Love and Friendship

John Duke
(1899-1984)

My Heart is Like a Singing Bird

Mack Wilberg
(1955-)

Nancy Larson, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, May 21, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

REBECCA BARNETT
piano

Student of Paul C. Pollei

Junior Recital

Sinfonia No. 6 in E Major, BWV 792

Johann Sebastian Bach
(1685-1750)

Wanderer Fantasy, op. 15

Franz Schubert
(1797-1828)

Sonata No. 7 in B-flat Major, op. 83

Sergey Prokofiev
(1891-1953)

Allegro inquieto
Andante caloroso
Precipitato

INTERMISSION

Concerto No. 2 in A Major

Franz Lizst
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Tuesday, May 24, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

CATHLEEN BARNEY
soprano

Student of Lila Stuart

Marietta Tidwell, *piano*

Quanto peni anima mia	Alessandro Scarlatti (1660-1725)
Piu m'impiega quel ciglio nero	Alessandro Scarlatti
Da te lungi	Alessandro Scarlatti
Pur dicesti, o bocca bella	Antonio Lotti (1667-1740)
Schmetterling, op. 1, no. 5	Peter Cornelius (1824-1874)
Ein Ton, op. 3, no. 3	Peter Cornelius
Nachts, op. 1, no. 4	Peter Cornelius
Veilchen, op. 1, no. 2	Peter Cornelius
Angedenken, op. 3, no. 2	Peter Cornelius

Marienwürmchen, op. 79, no. 13	Robert Schumann (1810-1856)
Einsamkeit, op. 90, no. 5	Robert Schumann
Die Soldatenbraut, op. 60, no. 1	Robert Schumann
En prière	Gabriel Fauré
Dans les ruines d'une abbaye, op. 2, no. 1	Gabriel Fauré
A sa guitare	Francis Poulenc (1899-1963)
Me voici dans son boudoir, from <i>Mignon</i>	Ambroise Thomas (1811-1896)
The Country of the Camisards	Sidney Homer (1864-1953)
The Unforgotten	Sidney Homer
Nine of the Clock	Ivor Gurney (1890-1937)
Goodnight to the Meadow	Ivor Gurney
Hands, Eyes, and Heart	Ralph Vaughan Williams (1872-1958)
The Water Mill	Ralph Vaughan Williams

BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC



Wednesday, May 25, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARION MILLER

soprano

Student of Lila Stuart

Jeffrey Price, *piano*

Kathleen Lowe, *cello*

Jeffrey Parry, *violin*

GRADUATE RECITAL

I

Gott will Mensch und sterblich werden

Georg Philipp Telemann
(1681-1767)

Aria: Presto

Recitative: Psalms 139:9

Aria: Vivace

II

Das Zügenglöcklein, op. 80, no. 2

Franz Schubert
(1797-1828)

Der Wanderer an den Mond, op. 80, no. 1

Franz Schubert

Im Freien, op. 80, no. 3

Franz Schubert

Bei dir allein! op. 95, no. 3

Franz Schubert

III

L'invitation au voyage

Henri Duparc
(1848-1933)

Extase

Henri Duparc

Chanson triste

Henri Duparc

IV

From *Despite and Still*, op. 41

Samuel Barber
(1910-1981)

A Last Song, no. 1

Despite and Still, no. 5

Do not utter a word, from *Vanessa*, op. 32

Samuel Barber

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, May 26, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

HELEN ANN MCCURDY BERRETT

mezzo-soprano

Student of Lila Stuart

Nancy Larson, *piano*

O quam tu pulchra es	Allessandro Grandi (-1630)
Liebhaber in allen Gestalten	Franz Schubert (1797-1828)
Dass sie hier gewesen, op. 59, no. 2	Franz Schubert
Die Männer sind méchant! op. 95, no. 3	Franz Schubert
Auflösung	Franz Schubert
Fêtes galantes	Claude Debussy (1862-1918)
En sourdine Clair de lune Fantoques	
Siete canciones populares españolas	Manuel de Falla (1876-1946)
El paño moruno Sequililla marciana Asturiana Jota	
Sweet Polly Oliver	Benjamin Britten (1913-1976)
Oliver Cromwell	Benjamin Britten

BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC



Saturday, May 28, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MARGIE HALLING

flute

Student of Susan Goodfellow

Sean Steiner, *piano-harpsichord*

Randall Qualls, *clarinet*

Serenade, op. 35

Howard Hanson
(1896-1986)

Sonata in F Minor

Georg Philipp Telemann
(1681-1767)

Andante cantabile

Allegro

Andante

Vivace

Three Pieces

Georges Bizet--Andraud
(1838-1875)

Entracte to Act III, from *Carmen*

Intermezzo religioso, from *L'arlésienne*

Valse--Menuet

Suite in trois morceaux, op. 116

Benjamin Godard
(1849-1895)

Allegretto

Idylle

Valse

Concertino, op. 107

Cécile Chaminade
(1857-1944)

BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC



Wednesday, June 1, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

MOLLY J. ROWAN
flute

Student of Susan Goodfellow

Jennifer Jacobson, *piano*

Suite, op. 34

Charles Marie Widor
(1844-1937)

Moderato
Scherzo
Romance
Final

Syrinx

Claude Debussy
(1862-1918)

Night Soliloquy

Kent Kennan
(1913-)

INTERMISSION

Sonata in F Major

Franz Benda
(1709-1786)

Souvenirs des alpes

Theobald Boehm
(1794-1881)

Sonate

Paul Hindemith
(1895-1963)

Heiter bewegt
Sehr langsam
Sehr Lebhaft--Marsch

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Thursday, June 2, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JILL S. PLUMB
cello

Student of Julie Zumsteg

Susanna Graff, *piano*

Variations on 'Bei Männern, welche Liebe
fühlen' from *Die Zauberflöte*, WoO 46

Ludwig van Beethoven
(1770-1827)

Theme: Andante

I

II

III

IV

V

VI

VII

Five Pieces in Folk Style, op. 102

Robert Schumann
(1810-1856)

Sonata for Cello and Piano, op. 40

Dmitry Shostakovitch
(1906-1975)

Allegro ma non troppo

Allegro

Largo

Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Friday, June 3, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

ROBERT NAKÉA

piano

Student of Dr. Irene Peery
and
Dr. Lidia Dürr-Zakrzewska

Toccata No. 5 in G Minor, BWV 915

Johann Sebastian Bach
(1685-1750)

Sonata No. 30 in E Major, op. 109

Ludwig van Beethoven
(1770-1827)

Vivace

Prestissimo

Andante molto cantabile ed espressivo

Slatter (Norwegian Peasant Dances), op. 72

Edvard Grieg
(1843-1907)

Prillaren fra Os prestegjeld

Möllargutens Gangar

Möllarguntens Bruremarsj

Jon Væstafæs springdans

INTERMISSION

Sonata No. 1, op. 22

Alberto Ginastera
(1916-)

Adagio molto appassionato

Ruvido ed ostinato

Andante spianato and Grande
polonaise brillante, op. 22

Frédéric François Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Saturday, June 4, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JULIE JORGENSEN
piano

Student of Douglas Humpherys

- | | |
|--|--------------------------------------|
| Prelude and Fugue in G-sharp Minor from <i>Das wohltemperierte Clavier</i> , Bk I, BWV 863 | Johann Sebastian Bach
(1685-1750) |
| Impromptu No. 2 in E-flat Major, op. 90 | Franz Schubert
(1797-1828) |
| Impromptu No. 3 in G-flat Major, op. 90 | Franz Schubert |
| Sonetto 104 del Petrarca from
<i>Années de pèlerinage, Italie</i> | Franz Liszt
(1811-1886) |
| Prelude No. 1 in C Major, op. 11 | Alexander Skryabin
(1872-1915) |
| Prelude No. 10 in C-sharp Minor, op. 11 | Alexander Skryabin |
| Prelude No. 11 in B Major, op. 11 | Alexander Skryabin |
| Prelude No. 16 in B-flat Minor, op. 11 | Alexander Skryabin |
| Pour le piano | Claude Debussy
(1862-1918) |
| Prelude | |
| Sarabande | |
| Toccata | |

BRIGHAM YOUNG UNIVERSITY
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DEPARTMENT OF MUSIC



Tuesday, June 7, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

DONNA ZEBOLSKY

piano

Student of Douglas Humpherys

Prelude and Fugue in C-sharp Minor, from *Das
wohltemperierte Clavier*, Bk I, BWV 849

Johann Sebastian Bach
(1685-1750)

Sonata No. 15 in D Major, op. 28, ('Pastoral')

Ludwig van Beethoven
(1770-1827)

Allegro

Andante

Scherzo: Allegro vivace

Rondo: Allegro ma non troppo

INTERMISSION

Prelude in C-sharp Minor, op. 45

Frédéric François Chopin
(1810-1849)

Berceuse in D-flat Major, op. 57

Frédéric François Chopin

Le tombeau de Couperin

Maurice Ravel
(1875-1937)

Prelude

Fugue

Forlane

Rigaudon

Menuet

Toccata

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, June 8, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

CHIEKO MORIMOTO
piano

Student of Robert Smith

GRADUATE RECITAL

Sonata in G-flat Minor Antonio Soler
(1729-1783)

Sonata in D Major Antonio Soler

Sonata No. 2 in A Major, op. 2, no. 2 Ludwig van Beethoven
(1770-1827)

Allegro vivace
Largo appassionato
Scherzo
Rondo

INTERMISSION

Prelude in C-sharp Minor, op. 45 Frédéric François Chopin
(1810-1849)

Ballad in B Minor, op. 10, no. 3 Johannes Brahms
(1833-1897)

Sposalizio, from *Années de pèlerinage II* Franz Liszt
(1811-1858)

Sonata No. 2 Paul Hindemith
(1895-1963)

Maßig schnell--Im Zeitmaß
Lebhaft
Sehr langsam--Bewegt--Langsam

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, June 8, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

LETICIA OAKS
viola

Student of David Dalton

Stacy Gilchrist, *piano*

Suite No. 1 in G Major, BWV 1007

Johann Sebastian Bach
(1685-1750)

Prelude
Courante
Sarabande
Menuetto I & II
Gigue

Suite for Viola and Piano

Ernest Bloch
(1880-1959)

Lento--Allegro
Allegro ironico
Lento
Molto vivo

Two Pieces

Arthur Benjamin
(1893-1960)

From San Domingo
Jamaican Rumba

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC



Wednesday, June 8, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

ROBERT NAKÉA

piano

Student of Dr. Irene Peery
and
Dr. Lidia Dürr-Zakrzewska

Prelude and Fugue in C-sharp Major, from *Das
wohltemperierte Clavier*, Bk II, BWV 872 Johann Sebastian Bach
(1685-1750)

Thirty-two Variations on an Original Theme in
C Minor, WoO 80 Ludwig van Beethoven
(1770-1827)

Etudes, op. 10 Frédéric François Chopin
(1810-1849)
No. 4 in C-sharp Minor
No. 5 in G-flat Major ("Black Keys")

Paganini Etude No. 3 in G-sharp Minor ("La Campanella") Franz Liszt
(1811-1886)

INTERMISSION

Jeux d'eau Maurice Ravel
(1875-1937)

Mephisto Waltz Franz Liszt

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Friday, June 10, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

JASON POFFENBERGER

piano

Student of Dr. Robert Smith

Prelude in Fugue in C Minor, from *Das
wohltemperierte Clavier*, Bk I, BWV 847

Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, K. 310

Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso
Andante
Presto

INTERMISSION

Toccata Rag

George Rochberg
(1918-)

Intermezzo in A Major, op. 118, no. 2

Johannes Brahms
(1833-1897)

Etude in C Minor, op. 25, no. 12

Frédéric François Chopin
(1810-1849)

Scherzo in B-flat Minor, op. 31

Frédéric François Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 11, 1988 - 4:00 p.m.

Madsen Recital Hall

STUDENT ARTIST SERIES

MELINDA MOODY

piano

Student of Dr. Robert Smith

Italian Concerto, BWV 971

Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Sonata in E-flat Major, Hob. XVI:52

Joseph Haydn
(1732-1809)

Allegro
Adagio
Presto

INTERMISSION

Estampes

Claude Debussy
(1862-1918)

Pagodes
La soirée dans Grenade
Jardins sous la pluie

Second Piano Sonata, op. 22

Robert Muczynski
(1929-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Saturday, June 11, 1988 - 9:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

SHERRI ANN VANDEWIELE

piano

Student of Doug Humpherys

Sonata in C Major, Hob. XVI:50

Joseph Haydn
(1732-1809)

Allegro
Adagio
Allegro molto

Prelude, fugue et variation, op. 18

César Franck
(1822-1890)

Preludes for Piano

George Gershwin
(1898-1937)

I. Allegro ben ritmato e deciso
II. Andante con moto e poco rubato
III. Allegro ben ritmato e deciso

Danzas argentinas, op. 2

Alberto Ginestera
(1916-1983)

I. Danza del viejo boyero: Animato e allegro
II. Danza del moza donosa: Dolcemente espressivo
III. Danza del goucho matrero: Furiosa mente ritmico e
energico

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 15, 1988 - 7:30 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

LAURISA WARD
piano

Student of Dr. Irene Peery

Assisted by:

Mayde Taylor, *piano*

Toccata in G Major, BWV 916

Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Allegro e presto

Nocturne in F Major, op. 15, no. 1

Frédéric François Chopin
(1810-1849)

Etude in F Major, op. 25, no. 3

Frédéric François Chopin

Berceuse in D-flat Major, op. 57

Frédéric François Chopin

Prelude in G Minor, op. 28, no. 22

Frédéric François Chopin

INTERMISSION

Sonata in B-flat Major, Hob. XVI:41

Joseph Haydn
(1732-1809)

Allegro
Allegro di molto

Piano Concerto in G Major

Maurice Ravel
(1875-1937)

Allegramente

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
DEPARTMENT OF MUSIC

Wednesday, June 15, 1988 - 6:00 p.m.
Madsen Recital Hall

STUDENT ARTIST SERIES

YOKO YOSHIOKA
piano

Student of Dr. Jeffrey Shumway

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|---|---|
| Sonata No. 1 in F Minor, op. 2, no. 1 | Ludwig van Beethoven
(1770-1827) |
| Allegro | |
| Adagio | |
| Allegretto | |
| Prestissimo | |
| Berceuse in D-flat Major, op. 57 | Frédéric François Chopin
(1810-1849) |
| Etude pour les quartes | Claude Debussy
(1862-1918) |
| Prelude in G-flat Major, op. 23, no. 10 | Sergei Rachmaninoff
(1873-1943) |
| Prelude in C Minor, op. 23, no. 7 | Sergei Rachmaninoff |

BYU Department of Music presents



BYU Opera Theatre presents **PIRATES OF PENZANCE** by Gilbert and Sullivan
June 10, 11, 14, 15 · Northwest Patio · Harris Fine Arts Center
Chamber Serenade 8:00 p.m. · Curtain 8:45 p.m.

CAST
(in order of appearance)

	Friday, June 10 <u>Tuesday, June 14</u>	Saturday, June 11 <u>Wednesday, June 15</u>
SAMUEL, Lieutenant to the Pirate King	Peter Asplund	David Duke
THE PIRATE KING	Eric Glissmeyer	Eric Glissmeyer
FREDERIC, the Pirate Apprentice	Alejandro Gomez	Steven Schraedel
RUTH, formerly Frederic's Nursemaid, currently a Pirate Maid-of-all work	Marie-Adele Black	Ruth Christensen
Wards of Major-General Stanley:		
EDITH	Diane Walker	Jennifer Jarvis
KATE	Kathy Moon	Cindy Young
ISABEL	Eda Ashby	Eda Ashby
MABEL	Stephanie Buckley	Marilyn Gneiting
SERGEANT OF POLICE	Jeff Nielsen	Greg Buttars
MAJOR-GENERAL STANELY	Steven Fucile	Clayne Robinson
WARDS OF MAJOR-GENERAL STANLEY		PIRATES AND POLICE
Lisa Bowen		Dave Arnett
Melissa Brady		Peter Asplund
Margene Brown		Russ Asplund
Holly Egbert		Greg Buttars
Katie Fotheringham		James Condie
Margaret Gingerich		David Duke
Elizabeth McRae		Keith Facer
Mindy Moody		Shane Fortune
Rhodelle Pack		Ken Hillam
Susan Pack		Jeff Nielsen
Jane Srygley		Rob Owen
Anita Williams		Kevin Riehle
Lenore Wise		Russ Scribner
Minette Wolz		Darwin Seed
Cindy Young		David Trevino
		Grant Wilson
		T. Cordell Wise
		Morgan Wise

BYU SPRING SYMPHONY
David Dalton, *conductor*
Stephen Green, *assistant conductor*

Serenade, op. 8

Ludwig van Beehtoven
(1770-1827)

Marcia
Menuetto--Scherzo
Adagio--Scherzo

Allegretto alla polacca
Andante quasi allegretto
Marcia

Lani Hill, *violin*
Marie Pitkin, *viola*
Jennifer Boren, *cello*

Serenade for String Orchestra, op. 20

Edward Elgar
(1875-1943)

Allegro piacevole
Larghetto
Allegretto

Violins

Lani Hill, concertmaster
Bonnie Allgood, principal
Cindi Berry
Judy Fletcher
Karen Hales
Janet Hannah
Ann Law
Ellen Richards
Becky Richards
Ken Rogerson

Violas

Gu Qian-Yi, principal
Marie Pitkin
Heather Roberts

Cellos

Rachel Roberts, principal
Barbara Ballif
Alicia Milne
Monika Rosborough

Basses

Becky Perry, principal

Flutes

Carol Wagstaff
Kim Bachelder

Oboe

Kerrie Suggs

Clarinets

Barbara Clayton
Disiree Johnson

Bassoon

Patricia Smith

Horns

Michael Richards
Michael Young

Trumpets

Bret Jackson
Hal Briggs

Trombones

Jay Hansen
Lawrence Willis

Timpani

Kevin Cope

Percussion

Michael Poulsen

PRODUCTION STAFF

Producer
Stage Director
Musical Director and Conductor (June 10 & 11)
Assistant Conductor (June 14 & 15)
Musical Coaches

Assistant Stage Director
Set Design and Properties
Lighting Design
Costumes
Technical Director
Stage Manager
Publicity
Graphics
Box Office

Clayne Robison
Dennis Todd
David Dalton
Stephen Green
Michael Munson
Stacy Gilchrist
Tracey Chisholm
Martha West
Neil Vanderpool
Lisa Wygant
Helga Goff
Matt Campbell
Kurt Draper
Christine Nokleby
David Warner
Paul Duerden

UPCOMING OPERA EVENTS

CARMEN, with Lila Stuart, Martha West, Dennis Todd, Clayne Robison and Eric Glissmeyer; October 28-29 and November 1-5; de Jong Concert Hall.

Winter Opera Auditions, Friday, November 11, 3-6 p.m., de Jong Concert Hall.

